





THE  
POETICAL WORKS  
OF  
WALTER SAVAGE LANDOR





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POETICAL WORKS  
OF  
WALTER SAVAGE LANDOR

EDITED  
BY  
STEPHEN WHEELER

IN  
THREE VOLUMES  
VOLUME I



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## PREFACE

LANDOR's English poems are being printed, in this edition of his *Works*, for the most part as they were first published during his lifetime or after his death at Florence in September, 1864. In a few cases, for reasons which will be stated, a version later than the earliest is chosen as the text preferred; but whether one or the other method be adopted, variants are recorded either on the page where they occur or, if so extensive as to render that plan inconvenient, they will be found at the end of the volume. Whatever objections are felt to thus relying so much on first editions, that is what Swinburne recommended as the best way of dealing with Landor's work. To judge what might sometimes be lost by always adopting exactly the opposite course let the reader turn to a little poem (ii. 434) in which Landor referred to Dante of Maiano and the more illustrious author of *La Divina Commedia*—"the diviner Alighieri" is the phrase as first printed. Barely a dozen years after Landor's death this was transformed into "the diviner Alfieri". Amazing as it was, the blunder has always escaped notice.

Poems have before now been attributed to the author of *Gebir* which were certainly not written by him. Of course they have no place in these volumes. There are a few others firmly believed by not inexperienced critics to be his, but without positive proof that he wrote them. They are likewise excluded.

Most of the poems rejected on the grounds just indicated were found in periodicals, in books by other authors, or on printed leaflets. In one notable instance two of them, said to be copied from a manuscript, in Landor's handwriting, were published in an American magazine; and a facsimile reproduction of the manuscript was given as evidence that Landor was really the author. Any one capable of recognizing his style would have suspected a deception—innocent or deliberate; and the script of the fallacious illustration was not Landor's.

With regard to poems undoubtedly his but only preserved in his autograph manuscript, it has not been thought proper to ignore opinions he expressed in the preface to a book of poetry published in 1831. Only the wretchedest of poets, he declared, would wish all they ever wrote to be remembered. He strongly condemned the exhumation of mere garbage from the pens of Swift and Dryden. He hoped that much of what he had written in youth or with equal idleness afterward would never be raked together for publication. Such an inhibition need not be enough to prevent some unpublished manuscripts being printed. It is here cited, however, as not unlikely to serve, with other and perhaps

## PREFACE

stronger deterrents, as a fairly valid excuse for any omissions detected in these volumes.

Among heroic poems in section 1 are three which till now have been classed as "Hellenics". The substance and treatment of these compositions may warrant their transfer to a section which would otherwise afford too scanty means of judging Landor's success in writing heroic verse. "Hellenics" proper and what he styled heroic idylls constitute section 3.

For footnotes and notes at the end of each volume to which the initial [W] is attached the present writer is responsible.

S. W.

## ERRATA

Page 130, end of page, *for* p. 675 *read* Vol. ii, p. 203

„ 172, delete note to line 46

„ 173, „ „ „ line 53

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# HEROIC POEMS

## GEBIR

### A POEM IN SEVEN BOOKS

[Published in 1798; revised and so published 1803, reprinted 1831, 1846. A portion ll. 60–254 of Book I, reprinted 1859. Latin version, “Gebirus”, published 1803, reprinted 1847. See notes at end of volume. Text 1803.]

#### PRINCIPAL CHARACTERS

GEBIR . . .	King of GADES	MYRTHYR . . .	Sister of DALICA
TAMAR . . .	his Brother	NYMPH . . .	betrothed to TAMAR
CHAROBA . . .	Queen of EGYPT	EGYPTIAN AMBASSADORS	
DALICA . . .	her Nurse		

#### ARGUMENT

GEBIR, his habitation and habits. Alarms of *Charoba*—imparted to *Dalica*—*Dalica*'s reply. The Queen's expostulation, and compliance—her interview with *Gebir*. *Gebir* returning, meets his brother *Tamar*—*Tamar* describes his wrestling with a Nymph. *Her* victory, and promise. *His* regret and shame. *Gebir*'s sympathy—his determination to remain in *Egypt*, and to restore the city which *Sidad*, his ancestor, had founded.

## GEBIR

### BOOK I

WHEN old Silenus call'd the Satyrs home,  
Satyrs then tender-hooft and ruddy-horn'd,  
With Bacchus and the Nymphs, he sometimes rose  
Amidst the tale or pastoral, and shew'd  
The light of purest wisdom; and the God  
Scatter'd with wholesome fruit the pleasant plains.

Ye woody vales of Cambria! and ye hills  
That hide in heaven your summits and your fame!\*  
Your ancient songs, and breezes pure, invite  
Me from my noon-tide rambles, and the force  
Of high example influences my lay.

10

I sing the fates of Gebir! how he dwelt  
Among those mountain-caverns, which retain  
His labours yet, vast halls, and flowing wells,

\* In the first edition, it was improperly printed *name*. I believe, almost every hill in that country has its descriptive name; and it often happens that the name alone is remaining of its history, and the history is apparently that of some preternatural personage. This explains the words “hide in heaven”. [L. footnote only in 1803.]

Principal characters. Only in 1803. Argument. Only in 1803. ll. 1–11  
om. 1831, 1846 A poem in “Hellenics” (see ii. 351) begins in much the same way.  
1 Silenus [A note in “Gebirus” refers to Virgil, Eclogue vi, 31.] 8 fame] name  
1798. 12 how he] He had 1831, 1846.



## HEROIC POEMS

Nor have forgotten their old master's name,\*  
 Though sever'd from his people: how, incens'd  
 By meditating on primeval wrongs, †  
 He blew his battle-horn, at which uprose  
 Whole nations: how, ten thousand, mightiest men,  
 He call'd aloud; and soon Charoba saw  
 His dark helm hover o'er the land of Nile.

20

What should the damsel do? should royal knees  
 Bend suppliant? or defenceless hands engage  
 Men of gigantic force, gigantic arms?  
 For, 'twas reported, that nor sword sufficed,  
 Nor shield immense, nor coat of massive mail;  
 But, that upon their tow'ring heads they bore  
 Each a huge stone, refulgent as the stars.  
 This told she Dalica—then earnest cried  
 "If, on your bosom laying down my head,  
 I sobb'd away the sorrows of a child;  
 If I have always, and Heav'n knows I have,  
 Next to a mother's held a nurse's name,  
 Succour this one distress! recall those days;  
 Love me; though 'twere because you lov'd me then."

30

But, whether confident in magic rites;  
 Or touch'd with sexual pride to stand implored,  
 Dalica smiled; then spake: "Away those fears.  
 Tho' stronger than the strongest of his kind,  
 He falls; on me devolve that charge; he falls.  
 Rather than fly him, stoop thou to allure,  
 Nay, journey to his tents: a city stood  
 Upon that coast, they say, by Sidat built,  
 Whose father Gad built Gades; on this ground  
 Perhaps he sees an ample room for war.  
 Persuade him to restore the walls himself,  
 In honor of his ancestors, persuade—

40

\* Tho' *Gibraltar* may not in strict etymology be derived from *Gebir*, nor even be correlative, yet the fiction, as it does not violate probability, is just as pardonable as the Teucro-latin names in Virgil. [L. only in 1803. See notes at end of vol.]

† Primeval wrongs—in not possessing, as it appears his ancestors had, the throne of Egypt. [L. footnote only in 1803.]

16 how] here 1831, 1846. most might 1798, 1831, 1846. defenseless 1831. 1831, 1846. Sidat . . . Gad [see note at end of vol.] honour 1831, 1846.	19 how] here 1831, 1846. 22 damsel] virgin 1831, 1846. 27 tow'ring] towering 1846. 34 recall] recal 1798. 37 touch'd] toucht 1831, 1846. 44 Gades] Gadir 1831, 1846.	mightiest men] of 23 defenceless] 29 earnest cried] cried aloud 43—44 47 honor]
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## GEBIR : BOOK I

But wherefor this advice? young, unespoused,  
Charoba want persuasions! and a queen!" \*

"O Dalica!" the shudd'ring maid exclaim'd, 50  
"Could I encounter that fierce frightful man?  
Could I speak? no, nor sigh!" "And canst thou reign?"  
Cried Dalica; "yield empire or comply."

Unfixt, though seeming fixt, her eyes down-cast,  
The wonted buz and bustle of the court  
From far, through sculptur'd galleries, met her ear;  
Then lifting up her head, the evening sun  
Pour'd a fresh splendor on her burnish'd throne,—  
The fair Charoba, the young queen, complied.

But Gebir, when he heard of her approach, 60  
Laid by his orb'd shield, his vizor-helm,  
His buckler and his corslet he laid by,  
And bade that none attend him: at his side  
Two faithful dogs that urge the silent course,  
Shaggy, deep-chested, crouched: the crocodile,  
Crying, oft made them raise their flaccid ears,  
And push their heads within their master's hand.

There was a bright'ning paleness in his face,  
Such as Diana rising o'er the rocks  
Shower'd on the lonely Latmian; on his brow 70  
Sorrow there was, yet nought was there severe.

But when the royal damsel first he saw,  
Faint, hanging on her handmaids, and her knees  
Tott'ring, as from the motion of the car,  
His eyes looked earnest on her; and those eyes  
Shew'd, if they had not, that they might have lov'd,  
For there was pity in them at that hour.

With gentle speech, and more, with gentle looks,  
He sooth'd her; but, lest Pity go beyond,  
And crost Ambition lose her lofty aim, 80  
Bending, he kiss'd her garment, and retir'd.  
He went: nor slumber'd in the sultry noon,

\* Dalica, to discover the sentiments of the Queen, makes an indirect proposal of an union with Gebir; to which she not only objects, but at first refuses to hold any conference with him. [*L. footnote only in 1803.*]

48 wherefor] wherefore 1798, 1846. 50 shudd'ring] shuddering 1831, 1846.  
55 buz] buzz 1846. 58 splendor] splendour 1831, 1846. 60 But . . . her] Gebir,  
at Egypt's youthful queen's 1859. 62 corslet] corset 1831-1859. 67 see  
note at end of vol. 74 Tott'ring] Tottering 1831-1859. 76 Shew'd] Show'd  
1798. 1. 80 not in 1798. 81 kiss'd] kist 1831-1859.

## HEROIC POEMS

When viands rich, and generous wines persuade,  
And slumber most refreshes; nor at night,  
When heavy dews are laden with disease;  
And blindness waits not there for lingering age.  
Ere morning dawn'd behind him, he arrived  
At those rich meadows where young Tamar fed  
The royal flocks, entrusted to his care.

Now, said he to himself, will I repose  
At least this burden on a brother's breast:  
His brother stood before him: he, amaz'd,  
Rear'd suddenly his head, and thus began.

90

"Is it thou, brother! Tamar, is it thou!  
Why, standing on the valley's utmost verge,  
Lookest thou on that dull and dreary shore  
Where many a league Nile blackens all the sand.  
And why that sadness? when I passed our sheep  
The dew-drops were not shaken off the bar,  
Therefor if one be wanting 'tis untold.\*

100

"Yes! one is wanting, nor is that untold,"  
Said Tamar, "and this dull and dreary shore  
Is neither dull nor dreary at all hours."

Whereon, the tear stole silent down his cheek.  
Silent, but not by Gebir unobserv'd:  
Wondering he gazed awhile, and pitying spake:—  
"Let me approach thee: does the morning light  
Scatter this wan suffusion o'er thy brow,  
This faint blue lustre under both thine eyes?"

110

"O, brother, is this pity or reproach,"  
Cried Tamar,—"cruel if it be reproach,  
If pity—O how vain!"

"Whate'er it be  
That grieves thee, I will pity; thou but speak,  
And I can tell thee, Tamar, pang for pang."

"Gebir! then more than brothers are we now!  
Every thing—take my hand—will I confess.  
I neither feed the flock, nor watch the fold;  
How can I, lost in love? But, Gebir, why  
That anger which has risen to your cheek?

83 viands rich . . . generous] viands rich, and gen'rous 1798; viands, couches, generous 1831-1859. Edd. 1846, 1859 have comma after wines. 86 lingering] ling'ring 1798. 88 where] were text, where errata 1798. 91 burden] burthen 1831-1859. 97 many a league] beyond sight 1846, 1859. 100 Therefor] Therefore 1798, 1846, 1859. untold\*] for note only in 1803 see notes at end of vol. 104 Whereon] Wheron 1831. 109 lustre] luster 1831.

## GEBIR : BOOK I

Can other men? Could you? What, no reply! 120  
 And still more anger, and still worse conceal'd!  
 Are these your promises; your pity this?"

"Tamar, I well may pity what I feel—  
 Mark me aright—I feel for thee—proceed—  
 Relate me all." "Then will I all relate."

Said the young shepherd, gladden'd from his heart.  
 "'Twas evening, though not sun-set, and spring-tide\*  
 Level with these green meadows, seem'd still higher;  
 'Twas pleasant: and I loosen'd from my neck  
 The pipe you gave me, and began to play. 130

O that I ne'er had learnt the tuneful art!  
 It always brings us enemies or love!

Well, I was playing—when above the waves  
 Some swimmer's head methought I saw ascend;  
 I, sitting still, survey'd it, with my pipe  
 Awkwardly held before my lips half-clos'd.  
 Gebir! it was a nymph! a nymph divine!

I cannot wait describing how she came,  
 How I was sitting, how she first assum'd  
 The sailor: of what happened, there remains 140  
 Enough to say, and too much to forget.

The sweet deceiver stept upon this bank  
 Before I was aware; for, with surprize  
 Moments fly rapid as with love itself.  
 Stooping to tune afresh the hoarsen'd reed,  
 I heard a rustling; and where that arose  
 My glance first lighted on her nimble feet.

Her feet resembled those long shells explored†  
 By him who to befriend his steeds' dim sight  
 Would blow the pungent powder in their eye.— 150

Her eyes too! O immortal Gods! her eyes  
 Resembled—what could they resemble—what  
 Ever resemble those! E'en her attire

Was not of wonted woof nor vulgar art:  
 Her mantle shew'd the yellow samphire-pod,  
 Her girdle, the dove-color'd wave serene.

121 still . . . still] stil . . . stil 1831-1859. 124 proceed] procede 1831 127  
 spring-tide\*] the tide 1846, 1859. For footnote in 1803, 1831, see notes at end of vol.  
 128 still] stil 1831; yet 1846, 1859. 134 methought] mispr. methough 1798.  
 140 sailor] [The Latin version has simulans velut esset nauta. W.] 148† for  
 footnote see notes at end of vol. 149 steeds'] steed's 1831-1859. 150 their]  
 the 1831-1859. 153 E'en] Even 1846, 1859. 156 dove-color'd] see notes at  
 end of vol. -color'd] -colour'd 1831, 1846.

## HEROIC POEMS

"Shepherd," said she, "and will you wrestle now,  
And with the sailor's hardier race engage\*?"

I was rejoiced to hear it, and contrived  
How to keep up contention;—could I fail  
By pressing not too strongly, still to press.

160

"Whether a shepherd, as indeed you seem,  
Or whether of the hardier race you boast,  
I am not daunted, no: I will engage."

"But first," said she, "what wager will you lay?"

"A sheep," I answered, "add whate'er you will."

"I cannot," she replied, "make that return:

Our hidèd vessels, in their pitchy round,  
Seldom, unless from rapine, hold a sheep.

170

But I have sinuous shells, of pearly hue  
Within, and they that lustre have imbibed  
In the sun's palace porch; where, when unyoked,  
His chariot wheel stands midway in the wave.

Shake one, and it awakens; then apply  
Its polished lips to your attentive ear,  
And it remembers its august abodes,  
And murmurs as the ocean murmurs there.

And I have others given me by the nymphs,  
Of sweeter sound than any pipe you have.—

But we, by Neptune, for no pipe contend;  
This time a sheep I win, a pipe the next."

180

Now came she forward, eager to engage;

But, first her dress, her bosom then, survey'd,  
And heav'd it, doubting if she could deceive.

Her bosom seem'd, inclos'd in haze like heav'n,  
To baffle touch; and rose forth undefined.

Above her knees she drew the robe succinct,

Above her breast, and just below her arms:

"This will preserve my breath, when tightly bound,  
If struggle and equal strength should so constrain."

190

Thus, pulling hard to fasten it, she spoke,

And, rushing at me, closed. I thrill'd throughout

And seem'd to lessen and shrink up with cold.

Again, with violent impulse gushed my blood;

And hearing nought external, thus absorb'd,

158 \*Tamar tho' aware of her sex, affects, from the character she assumed, to consider her as a sailor, that he might with more propriety accept her challenge. [L. only in 1803.]  
161 still] yet 1831-1859; press.] press? 1831-1859. 170 hue] hue† 1859 with footnote for which see end of vol. 173 chariot] charriot 1798. 187 knees] knee 1846, 1859. 190 [See footnote to l. 226 at end of vol.] 191 spoke] spake 1831-1859.

## GEBIR: BOOK I

I heard it, rushing through each turbid vein,  
 Shake my unsteady swimming sight in air.  
 Yet with unyielding though uncertain arms,  
 I clung around her neck; the vest beneath  
 Rustled against our slippery limbs entwined: 200  
 Often mine, springing with eluded force,  
 Started aside, and trembled, till replaced.  
 And when I most succeeded, as I thought,  
 My bosom and my throat felt so comprest  
 That life was almost quivering on my lips,  
 Yet nothing was there painful! these are signs  
 Of secret arts, and not of human might,  
 What arts I cannot tell: I only know  
 My eyes grew dizzy, and my strength decay'd,  
 I was indeed o'ercome!—with what regret, 210  
 And more, with what confusion, when I reached  
 The fold, and yielding up the sheep, she cried,  
 "This pays a shepherd to a conquering maid."  
 She smil'd, and more of pleasure than disdain  
 Was in her dimpled chin, and liberal lip,  
 And eyes that languished, lengthening,—just like love.  
 She went away: I, on the wicker gate  
 Lean'd, and could follow with my eyes alone.  
 The sheep she carried easy as a cloak.  
 But when I heard its bleating, as I did, 220  
 And saw, she hastening on, its hinder feet  
 Struggle, and from her snowy shoulder slip,  
 (One shoulder its poor efforts had unveil'd,)  
 Then, all my passions mingling fell in tears!  
 Restless then ran I to the highest ground  
 To watch her; she was gone; gone down the tide;\*  
 And the long moon-beam on the hard wet sand  
 Lay like a jasper column half uprear'd."  
 "But, Tamar! tell me, will she not return?"  
 "She will return: but not before the moon 230  
 Again is at the full; she promis'd this;  
 But when she promis'd I could not reply."  
 "By all the Gods! I pity thee! go on—  
 Fear not my anger, look not on my shame;

202 till] til 1831. 203 succeeded] succeded 1831. 216 languished] languisht  
 1846, 1859. 218 Lean'd] Leant 1831-1859. 226 down the tide;\*] down to the tide 1798.  
 For footnote only in 1803 see end of vol. 228 jasper] jasper 1798, 1831-1859. 230 but]  
 yet 1831-1859. 231 the] its 1798. 232 But] Tho' 1831-1859. 231, 232 promis'd]  
 promist 1846, 1859.

## HEROIC POEMS

For, when a lover only hears of love,  
He finds his folly out, and is ashamed.  
Away with watchful nights, and lonely days,  
Contempt of earth, and aspect up to heaven,  
With contemplation, with humility,—  
A tatter'd cloak that pride wears when deform'd— 240  
Away with all that hides me from myself,  
Parts me from others, whispers I am wise—  
From our own wisdom less is to be reaped  
Than from the barest folly of our friend.  
Tamar! thy pastures, large and rich, afford  
Flowers to thy bees, and herbage to thy sheep,  
But, batten'd on too much, the poorest croft  
Of thy poor neighbour yields what thine denies.”  
They hastened to the camp; and Gebir there  
—Resolved his native country to forego— 250  
Ordered, that from those ruins to their right  
They forthwith raise a city: Tamar heard  
With wonder, though in passing 'twas half-told,  
His brother's love; and sigh'd upon his own.

### END OF BOOK THE FIRST

243 reaped] reapt 1831–1859.      250 forego] forgo 1831.      251 Ordered, that]  
And order'd [ordered 1831] 1831–1859.      their] the 1831–1859.

## THE SECOND BOOK OF *GEBIR*

### ARGUMENT

On the seventh morning the works are miraculously destroyed. *Gebir* exhorts his soldiers to deprecate the wrath of heaven. Proposes to *Tamar*, now the time draws near when the *Nymph* was again to meet him, that he himself should assume the brother's habit, and contend with her thus disguised. *Tamar* reluctant,—misinterprets the motive,—is satisfied,—complies. *Gebir* meets the *Nymph*—contends—conquers. Reasons suggested why the *Nymph* failed. Her astonishment—alarm—indignation—entreaty—reproach—and submission. Consoled—discovers to *Gebir* how the city is destroyed—prescribes a ceremony. He performs it. The earth opens—he descends.

### GEBIR

#### BOOK II

THE Gadite men the royal charge obey.  
Now fragments, weigh'd up from th' uneven streets,  
Leave the ground black beneath; again the sun  
Shines into what were porches, and on steps  
Once warm with frequentation—clients, friends,

*Argument only in 1803.*

## GEBIR: BOOK II

All morning, satchel'd idlers all mid-day,  
Lying half-up, and languid, though at games.

Some raise the painted pavement, some on wheels  
Draw slow its laminous length, some intersperse  
Salt waters thro' the sordid heaps, and seize  
The flowers and figures starting fresh to view.  
Others rub hard large masses, and essay  
To polish into white what they misdeem  
The growing green of many trackless years.\*

10

Far off, at intervals, the ax resounds  
With regular strong stroke, and nearer home  
Dull falls the mallet with long labor fringed.  
Here, arches are discover'd, there, huge beams  
Resist the hatchet, but in fresher air  
Soon drop away: there lies a marble, squar'd  
And smoothen'd; some high pillar, for its base,  
Chose it, which now lies ruin'd in the dust.

20

Clearing the soil at bottom, they espy  
A crevice: they, intent on treasure, strive  
Strenuous, and groan, to move it: one exclaims  
"I hear the rusty metal grate: it moves!"  
Now, overturning it, backward they start;  
And stop again, and see a serpent pant,  
See his throat thicken, and the crisped scales  
Rise ruffled; while upon the middle fold  
He keeps his wary head and blinking eye,  
Curling more close, and crouching ere he strike.  
Go mighty men, and ruin cities, go—  
And be such treasure portions to your heirs.

30

Six days they labor'd: on the seventh day  
Returning, all their labors were destroyed.  
'Twas not by mortal hand, or from their tents  
'Twere visible; for these were now removed  
Above, where neither noxious mist ascends,  
Nor the way wearies ere the work begin.

40

There Gebir, pierced with sorrow, spake these words.

\* "The growing green, &c." There was found the *Verde Antico* in this country.  
[L. not in 1798; \*The *Verde Antico* is of this country 1831; \**Verde Antico* is found here 1846.]

15 ax] axe 1846.      17 labor] labour 1831, 1846.      20 lies] spreads 1831, 1846.  
25 exclaims] exclames 1831.      33 and ruin] invade far 1831, 1846.      35 labor'd]  
labour'd 1798, 1831, 1846.      36 labors] labours 1798, 1831, 1846.



# HEROIC POEMS

"Ye men of Gades, armed with brazen shields;  
And ye of near Tartessus, where the shore  
Stoops to receive the tribute which all owe  
To Boetis, and his banks, for their attire;  
Ye too whom Durius bore on level meads!  
Inherent in your hearts is bravery;  
For earth contains no nation where abounds  
The generous horse and not the warlike man.  
But neither soldier, now, nor steed, avails!  
Nor steed nor soldier can oppose the Gods;  
Nor is there aught above like Jove himself,  
Nor weighs against his purpose, when once fixt,  
Aught but, with supplicating knee, the Prayers.  
Swifter than light are they; and every face  
Though different, glows with beauty: at the throne  
Of mercy, when clouds shut it from mankind,  
They fall bare-bosom'd; and indignant Jove  
Drops, at the soothing sweetness of their voice,  
The thunder from his hand. Let us arise  
On these high places, daily, beat our breast,  
Prostrate ourselves, and deprecate his wrath."

50

60

The people bow'd their bodies and obey'd.  
Nine mornings, with white ashes on their heads,  
Lamented they their toil each night o'erthrown.  
And now the largest orbit of the year,\*  
Leaning o'er black Mocattam's rubied brow,†  
Proceeded slow, majestic, and serene:  
Now seem'd not further than the nearest cliff,  
And crimson light struck soft the phosphor wave.

70

Then Gebir spake to Tamar in these words:—  
"Tamar! I am thy elder, and thy king,  
But am thy brother too, nor ever said,  
'Give me thy secret, and become my slave;'  
But haste thee not away: I will myself  
Await the nymph, disguised in thy attire."

\* "The largest orbit of the year," what we call the *harvest-moon*. [L. footnote only in 1803.]

† "Black Mocattam's rubied brow." ["Black . . . brow." *om.* 1831, 1846.] Mocattam is itself of the plural number, and [is . . . and *om.* 1831] is a ridge of mountains which forms [which forms *om.* 1831] the boundary of Egypt. [Mocattam . . . Egypt *om.* 1846.] "Rubied brow." [" . . ." *om.* 1831, 1846.] The summits in many places [in . . . places *om.* 1846] are of a deeply [deep 1831, 1846] red marble [marble *om.* 1846]. [L. footnote not in 1798.]

49 generous] warlike 1798. 54 Prayers] *sc.* *Airal*, *Iliad*, ix. 502. [W.] 69 seem'd] looked 1798.

## GEBIR: BOOK II

Then starting from attention, Tamar cried,  
 "Brother! in sacred truth it cannot be!  
 My life is your's, my love must be my own.  
 O surely he who seeks a second love 80  
 Never felt one; or 'tis not one I feel."  
 But Gebir with complacent smile replied,  
 "Go then, fond Tamar, go in happy hour.  
 But ere thou goest, ponder in thy breast,  
 And well bethink thee, lest thou part deceiv'd,  
 Will she disclose to thee the mysteries  
 Of our calamity? and unconstrain'd?  
 When even her love thy strength was to disclose.\*  
 My heart, indeed, is full: but witness, heaven!  
 My people, not my passion, fills my heart." 90  
 "Then let me kiss thy garment," said the youth,  
 "And heaven be with thee, and on me thy grace."  
 Him then the monarch thus once more addressed,  
 "Be of good courage: hast thou yet forgot  
 What chaplets languished round thy unburnt hair,  
 In color like some tall smooth beech's leaves  
 Curl'd by autumnal suns?"—How flattery  
 Excites a pleasant, soothes a painful shame!  
 "These," amid stifled blushes, Tamar said,  
 "Were of the flowering raspberry and vine: 100  
 But ah! the seasons will not wait for love,  
 Seek out some other now." They parted here:  
 And Gebir, bending through the woodlands, cull'd  
 The creeping vine and viscous raspberry,  
 Less green and less compliant than they were,  
 And twisted in those mossy tufts that grow  
 On brakes of roses, when the roses fade;  
 And as he pass'd along, the little hinds  
 That shook for bristly herds the foodful bough,  
 Wonder, stand still, gaze, and trip satisfied; 110  
 Pleas'd more if chesnut, out of prickly husk,†

\* When she demanded a contest before she would acknowledge her love. [L. footnote only in 1803.]

† "Pleas'd more if chesnut, &c." Pleased more at such an event than at the sight of the stranger. I am afraid I have, in more than one instance, mentioned plants which are not natives of Egypt. But they may have existed there in the time of powerful

78 cannot] can not 1846.      83 Tamar] misp. Tamer 1798.      84 goest] partest 1831, 1846.      85 lest] mispr. least 1798.      88 was] had 1831, 1846.      93 monarch] monarch 1831.      96 beech's] beechis 1831.      98 soothes] soothes 1831, 1846.      100, 104 raspberry] rasberry 1831.      108 pass'd along] passes on 1831, 1846.      109 shook] shake 1831, 1846.

## HEROIC POEMS

Shot from the sandal, roll along the glade.

And thus unnoticed went he, and untired  
 Stept up the acclivity; and as he stept,  
 And as the garlands nodded o'er his brow,  
 Sudden, from under a close alder, sprang  
 Th' expectant nymph, and seiz'd him unaware.  
 He stagger'd at the shock: his feet, not firm'd,  
 Slipt backward from the wither'd grass short-graz'd;  
 But, striking out one arm, though without aim, 120  
 Then grasping with his other, he inclos'd  
 The struggler; she gain'd not one step's retreat,  
 Urging with open hands against his throat  
 Intense; now holding in her breath constrain'd,  
 Now pushing with quick impulse and by starts,  
 Till the dust blackened upon every pore.  
 Nearer he drew her, and still nearer, clasp'd  
 Above the knees midway; and now one arm  
 Fell; and her other, lapsing o'er the neck  
 Of Gebir, swung against his back incurved, 130  
 The swoln veins glowing deep; and with a groan  
 On his broad shoulder fell her face reclined.  
 But ah she knew not whom that roseate face \*  
 Cool'd with its breath ambrosial; for she stood  
 High on the bank, and often swept and broke  
 His chaplets mingled with her loosen'd hair.

Whether, while Tamar tarried, came desire,  
 And she, grown languid, loosed the wings of love,  
 Which she before held proudly at her will;  
 And nought but Tamar in her soul, and nought 140  
 Where Tamar was that seem'd or fear'd deceit,  
 To fraud she yielded, what no force had gain'd—  
 Or whether Jove, in pity to mankind,  
 When from his crystal fount the visual orbs  
 He fill'd with piercing ether, and endued  
 With somewhat of omnipotence—ordain'd

kings, who would adorn their gardens and their groves with the most beautiful and rare exotics; and, in a poetical view, they may still more easily be allowed to flourish where every thing around them shoots up equally from fable. [*L. footnote only in 1803.*]

\* "But ah she knew not, &c." These four verses were not inserted in the first edition, nor were those three which follow soon after, beginning "And nought but Tamar in her soul". [*L. footnote only in 1803.*]

118 not firm'd] at once 1831; at first 1846.  
 127 still . . . clasp'd] yet . . . claspt 1831, 1846.  
 135 High] Higher 1846.

121 inclos'd] enclos'd 1831; en-  
 clos'd 1846. ll. 133-136  
 ll. 140-142 not in 1798.

## GEBIR: BOOK II

That never two fair forms, at once, torment  
 The human heart, and draw it different ways—  
 And thus, in prowess like a god, the chief  
 Subdued her strength, nor soften'd at her charms; 150  
 The nymph divine, the magic mistress, fail'd.  
 Recovering, still half resting on the turf,  
 She look'd up wildly, and could now descry  
 The kingly brow, arched lofty for command.

"Traitor!" said she, undaunted—though amaze  
 Threw o'er her varying cheek the air of fear—  
 "Thinkest thou thus that with impunity  
 Thou hast forsooth deceiv'd me? dar'st thou deem  
 Those eyes not hateful that have seen me fall?  
 O heaven! soon may they close on my disgrace. 160  
 Merciless man; what! for one sheep estranged,  
 Hast thou thrown into dungeons, and of day  
 Amerst thy shepherd? Hast thou, while the iron  
 Pierced thro' his tender limbs into his soul,  
 By threats, by tortures, torn out that offence,  
 And heard him (O could I) avow his love?  
 Say, hast thou? cruel, hateful,—ah my fears!  
 I feel them true! speak, tell me, are they true?"

She, blending thus intreaty with reproach,  
 Bent forward, as tho' falling on her knee, 170  
 Whence she had hardly ris'n, and at this pause  
 Shed from her large dark eyes a shower of tears.  
 Th' Iberian King her sorrow thus consoled.  
 "Weep no more, heavenly damsel, weep no more,  
 Neither by force withheld, or choice estranged,  
 Thy Tamar lives, and only lives for thee.  
 Happy, thrice happy, you! 'Tis me alone  
 Whom heaven, and earth, and ocean, with one hate  
 Conspire on, and throughout each path pursue.  
 Whether in waves beneath or skies above 180  
 Thou hast thy habitation, 'tis from heaven,  
 From heaven alone, such power, such charms descend.  
 Then oh! discover whence that ruin comes  
 Each night upon our city; whence are heard  
 Those yells of rapture round our falling walls:

ll. 149-150 *not in 1798.* 152 still] stil 1831. 154 lofty] loftly 1798. 163  
 Amerst] Amerc'd 1798; Amerced 1846. 165 offence] offense 1831. 169 intreaty]  
 entreaty 1831, 1846. 171 ris'n] risen 1831, 1846. 174 damsel] maiden 1846.  
 175 withheld] witheld 1831. 183 Then oh!] Wilt thou 1798; Then O! 1846. 185  
 falling] fallen 1831, 1846.

## HEROIC POEMS

In our affliction can the Gods delight,  
 Or meet oblation for the Nymphs are tears?"  
 He spake; and indignation sunk in woe.  
 Which she perceiving, pride refreshed her heart,  
 Hope wreath'd her mouth with smiles, and she exclaim'd— 190  
 "Neither the Gods afflict you, nor the Nymphs.  
 Return me him who won my heart; return  
 Him whom my bosom pants for, as the steeds  
 In the sun's chariot for the western wave,  
 The Gods will prosper thee, and Tamar prove  
 How Nymphs the torments that they cause assuage.  
 Promise me this! indeed I think thou hast;  
 But 'tis so pleasing, promise it once more."  
 "Once more I promise," cried the gladdened king,  
 "By my right-hand, and by myself, I swear, 200  
 And ocean's Gods, and heaven's Gods I adjure,  
 Thou shalt be Tamar's; Tamar shall be thine."  
 Then she, regarding him, long fixt, replied,—  
 "I have thy promise: take thou my advice.  
 Gebir, this land of Egypt is a land  
 Of incantation; demons rule these waves;  
 These are against thee; these thy works destroy.  
 Where thou hast built thy palace, and hast left  
 The seven pillars to remain in front,  
 Sacrifice there; and all these rites observe. 210  
 Go, but go early, ere the gladsome Hours  
 Strew saffron in the path of rising Morn;  
 Ere the bee, buzzing o'er flowers fresh disclosed,  
 Examine where he may the best alight  
 Nor scatter off the bloom; ere cold-lipt herds  
 Crop the pale herbage round each other's bed;  
 Lead seven bulls, well pastur'd and well form'd,  
 Their necks unblemished and their horns unring'd,  
 And at each pillar sacrifice thou one.  
 Around each base rub thrice the black'ning blood, 220  
 And burn the curling shavings of the hoof;  
 And of the forehead locks thou also burn.  
 The yellow galls, with equal care preserv'd,  
 Pour at the seventh statue from the north."

188 sunk] sank 1831, 1846. 194 chariot] charriot 1798. 203 fixt] first  
 text, fixt errata 1798. 215 bloom;] bloom, 1831, 1846. 216 pale] cold text, pale errata  
 1798. 218 necks unblemished . . .] neck unblemisht 1831, 1846. horns] horn 1846.  
 220 black'ning] blackning 1798; blackening 1846.

## GEBIR: BOOK II

He listen'd; and on her his eyes intent\*  
 Perceiv'd her not; and now she disappear'd:  
 So deep he ponder'd her important words.

And now had morn aris'n, and he perform'd  
 Almost the whole enjoin'd him;—he had reach'd  
 The seventh statue, pour'd the yellow galls, 230

The forelock from his left he had releas'd,  
 And burnt the curling shavings of the hoof,  
 Moistened with myrrh; when suddenly a flame  
 Spired from the fragrant smoke, nor sooner spired  
 —Down sunk the brazen fabric at his feet.

He started back, gazed—nor could aught but gaze—  
 And cold dread stiffen'd up his hair flower-twined:

Then with a long and tacit step, one arm  
 Behind, and every finger wide outspread,  
 He look'd and totter'd on a black abyss. 240

He thought he sometimes heard a distant voice  
 Breathe through the cavern's mouth, and further on  
 Faint murmurs now, now hollow groans reply.

Therefor suspended he his crook above,  
 Dropt it, and heard it rolling step by step.

He enter'd; and a mingled sound arose  
 Like that—when shaken from some temple's roof

By zealous hand, they, and their fretted nest,—  
 Of birds that wintering watch in Memnon's tomb,  
 And tell the Halcyons when Spring first returns. 250

### END OF BOOK THE SECOND

\* It is not unknown that during the intensity of thought, the eye may be fixt on an object and yet not see it: something more than merely the eye, tho' open and direct, is requisite for sight—the application of mind and volition. [*L. footnote only in 1803.*]

226 now she] she had 1831, 1846      235 sunk] sank 1831, 1846.      239 out-  
 spread] outspread 1831.      244 Therefor] Therefore 1846.      247 that] one 1831,  
 1846.

# HEROIC POEMS

## THE THIRD BOOK OF *GEBIR*

### ARGUMENT

*Gebir* hears his name repeated twice. *Arôar*, who had fought under his forefathers, approaches him. *Gebir* enquires with earnestness what power detains *them*. *Arôar* replies evasively—recapitulates the misery that would attend the disembodied Spirits having any intercourse with those on earth—then seriously addresses him, and promises, if he can endure the trial, that he shall gratify his wish. The *Gadite* kings appear—several are described. *Gebir* complains that he cannot see his father—turning to bid adieu, is clasped in his embrace. He briefly tells his son the cause of his suffering, which was the oath exacted of invading Egypt. He disappears—*Gebir* complains—reproved by *Arôar*, who reveals the laws by which these regions are governed—the flaming arch that separates the good from the wicked—once in every hundred years it suddenly starts back and discovers to each state its opposite—the contrast is exemplified in the abode of the ambitious and of the peaceful. *Arôar* teaches that those eternal fires which seem intended only for punishing the vicious, are calculated also to give verdure and pleasantness to the groves of the blest. *Gebir* asks a question on religion—the scene instantly vanishes—he rises, and visits his army.

### GEBIR

#### BOOK III

O FOR the spirit of that matchless man\*  
Whom Nature led throughout her whole domain,  
While he, embodied, breath'd etherial air!  
Though panting in the play-hour of my youth,  
I drank of Avon, too, a dang'rous draught,  
That rous'd within the fev'rish thirst of song—  
Yet, never may I trespass o'er the stream  
Of jealous Acheron, nor alive descend  
The silent and unsearchable abodes  
Of Erebus and Night, nor unchastized  
Lead up long absent heroes into day.  
When on the pausing theatre of earth  
Eve's shadowy curtain falls, can any man†  
Bring back the far-off intercepted hills,  
Grasp the round rock-built turret, or arrest  
The glittering spires that pierce the brow of Heav'n?  
Rather, can any, with outstripping voice,  
The parting Sun's gigantic strides recall?

10

\*"That matchless man," Shakespear. [*L. footnote only in 1803.*]

†"Can any man bring back the far-off intercepted hills," or can I hope to "lead up long-absent heroes into day," so as to exhibit their perfect character by a just description of their actions? [*L. footnote only in 1803.*]

Argument. *Only in 1803.* 5 dang'rous] dangerous 1831, 1846. 6 fev'rish] feverish 1831, 1846. 12 theatre] theater 1831. 13 shadowy] shad'wy 1798. any man] human hand 1798. 16 glittering] glitt'ring 1798. 18 recall] recal 1798.

## GEBIR: BOOK III

Twice heard was Gebir; \* twice th' Iberian king  
 Thought it the strong vibration of the brain 20  
 That struck upon his ear; but now descried  
 A form, a man come nearer; as he came  
 His unshorn hair, grown soft in these abodes,  
 Waved back, and scatter'd thin and hoary light.  
 Living, men call'd him Aröar: but no more  
 In celebration, or recording verse,  
 His name is heard, no more by Arnon's side  
 The well-wall'd city, which he rear'd, remains.  
 Gebir was now undaunted, for the brave  
 When they no longer doubt, no longer fear, 30  
 And would have spoken, but the shade began.  
 "Brave son of Hesperus! no mortal hand  
 Has led thee hither, nor without the Gods  
 Penetrate thy firm feet the vast profound.  
 Thou knowest not that here thy fathers lie,  
 The race of Sidad: their's was loud acclaim  
 When living; but their pleasure was in war:  
 Triumphs and hatred followed: I myself  
 Bore, men imagin'd, no inglorious part;  
 The Gods thought otherwise! † by whose decree 40  
 Depriv'd of life, and more, of death depriv'd,  
 I still hear shrieking, through the moonless night,  
 Their discontented and deserted shades.  
 Observe these horrid walls, this rueful waste!  
 Here some refresh the vigor of the mind  
 With contemplation and cold penitence:  
 Nor wonder, while thou hearest, that the soul  
 Thus purified, hereafter may ascend  
 Surmounting all obstruction, nor ascribe  
 The sentence to indulgence: each extreme 50  
 Has tortures for ambition; to dissolve  
 In everlasting languor, to resist  
 Its impulse, but in vain; to hear, frequent,  
 Nay, to take counsel from, and seek resource,

\* "Twice heard was *Gebir*," i.e. the sound of Gebir's name. [*L. footnote only in 1803.*]

19 heard was] sounded 1831, 1846. 24 thin and] a thin 1798. 25 Aröar]  
 Aroar 1798, 1831, 1846, and so elsewhere. [For Aroer, the city, see *Deuteronomy*, ii. 36  
 and Milton, *Par. Lost*, i. 407. W.] 36 Sidad] Sadad text Sidad errata 1798. acclaim]  
 acclaim 1831. 40 otherwise! † For footnote in 1798, 1803 see notes at end of vol.  
 42 still] stil 1831. hear] here text, hear errata 1798. 44 rueful] ruful 1831.  
 45 vigor] vigour 1831, 1846. 52 languor] langour 1798; languour 1831. ll. 53-56  
 to hear . . . mankind om. 1831, 1846. 54 resource] resource 1798.



## HEROIC POEMS

Be sooth'd by, or be scoft at by, (O Heaven!)  
 The vilest of mankind: to be enclosed  
 Within a limit, and that limit fire:  
 Sever'd from happiness, from eminence,  
 And flying, but hell bars us, from ourselves.

Yet rather all these torments most endure 60  
 Than solitary pain, and sad remorse,  
 And tow'ring thoughts on their own breast o'erturn'd,  
 And piercing to the heart: such penitence,  
 Such contemplation, theirs! thy ancestors  
 Bear up against them, nor will they submit  
 To conquering Time th' asperities of Fate:  
 Yet, could they but revisit earth once more,  
 How gladly would they Poverty embrace,  
 How labour, even for their deadliest foe!  
 It little now avails them to have rais'd 70  
 Beyond the Syrian regions, and beyond  
 Phœnicia, trophies, tributes, colonies:  
 Follow thou me: mark what it all avails."

Him Gebir followed, and a roar confused  
 Rose from a river, rolling in its bed,  
 Not rapid—that would rouse the wretched souls—  
 Nor calmly—that might lull them to repose.  
 But with dull weary lapses it still heaved  
 Billows of bale, heard low, but heard afar;  
 For when hell's iron portals let out Night, 80  
 Often men start, and shiver at the sound,  
 And lie so silent on the restless couch  
 They hear their own hearts beat. Now Gebir breath'd  
 Another air, another sky beheld.  
 Twilight broods here, lull'd by no nightingale,  
 Nor waken'd by the shrill lark dewy-winged,  
 But glowing with one sullen sunless heat.  
 Beneath his foot nor sprouted flower nor herb,  
 Nor chirp'd a grasshopper; above his head  
 Phlegethon form'd a fiery firmament: 90  
 Part were sulphurous clouds involving, part  
 Shining like solid ribs of moulten brass:  
 For the fierce element which else aspires

62 tow'ring] towering 1846. 66 th' asperities] the asperities 1831, 1846.  
 72 Phœnicia] Phenicia 1831, 1846. Between ll. 72-73 1798 has one line:

To have heard infants lisp the Gadite name:  
 75 its] it's 1798. 78 still heaved] upheaved 1831, 1846. 79 but] yet 1831, 1846. 90  
 fiery] fry 1831. 91 sulphurous] sulphureous 1798. 92 moulten] molten 1831, 1846

## GEBIR: BOOK III

Higher and higher, and lessens to the sky,  
Below, Earth's adamantine arch rebuffed.\*

Gebir, though now such languor held his limbs,  
Scarce aught admir'd he, yet he this admir'd;  
And thus address'd him then the conscious guide.  
"Beyond that river lie the happy fields.

From them fly gentle breezes, which, when drawn  
Against yon crescent convex, but unite  
Stronger with what they could not overcome.

Thus they that scatter freshness thro' the groves

And meadows of the fortunate, and fill

With liquid light the marble bowl of Earth,

And give her blooming health and sprightly force—

Their fire no more diluted, nor its darts

Blunted by passing through thick myrtle bowers,

Neither from odors rising half dissolved,

**Point forward Phlegethon's eternal flame:**

And this horizon is the spacious bow

Whence each ray reaches to the world above.

**Fire rules the realms of pleasure and of pain.**

## Parent and element of elements,

## Changing, and yet unchanged, pervading heaven

Purest, and then reviewing all the stars:

All croud around him in their orbits, all

In legions for that radiant robe contend†

**Allotted them, unseam'd and undefiled:**

Then, saturate with what their nature craves,

Unite the grateful symphony of guests,

Take short repose, and with slow pace return.

And not the glowing oceans of the sun

Fire fills alone, and draws there smaller streams,

And dashes them on crystal cliffs of hail,

And filters through black clouds and fleecy snows—

But penetrates each cold and blue abyss

Of trackless waves, and each white glimmering gem

That crowns the victim's immolated brow."

The hero pausing, Gebir then besought

\*"Earth's adamantite, &c." and repelled the flame, which had it been free would have assumed its spiral form "and lessened to the sky". [L. footnote only in 1803.]

95 Below, Earth's] Below earths 1798.      rebuffed] rebuft 1831, 1846.      96 languor] languour 1831.      106 sprightly] spritely 1831.      109 odors] odours 1831, 1846.      112 above.] above." 1831, 1846.      *U.* 113-129 *om.* 1831, 1846.      118 contend } For footnote only in 1803 see notes at end of vol.      119 undefiled] undefil'd 1798.

## HEROIC POEMS

What region held his ancestors, what clouds,  
 What waters, or what Gods, from his embrace.  
 "Young man," said Arðar, "some indeed declare  
 That they the spirit, when it is itself,  
 Have wakened on; and with fixt eyes beheld  
 Fixt eyes; both stricken speechless, both would speak;  
 Both stretch'd their kindred arms and would embrace.  
 That spirit, which thus struggles in its flight  
 To some one dearest object, with a will  
 Omnipotent, ne'er, after this returns:

140

Neither can mortal see departed friends,  
 Or they see mortal: if indeed they could,  
 How care would furrow up their flow'ry fields,  
 What asps and adders bask in every beam!  
 Then oft might faithful fondness from the shades  
 See its beloved in another's arms,  
 And curse immoral laws, immodest vows,  
 Elysium, and the vanity of soul.

She who, evading Modesty, dares take  
 —With sacrilegious incest most accurst—  
 The lamp of marriage from a husband's tomb,  
 And beckon up another, to defile  
 A bed new-litter'd, a mere tavern-stall,  
 Biting her chain, bays body; and despair\*  
 Awakes the furies of insatiate lust.

150

Others, if worse be any, float immerst  
 In prisons blackly green with ropy slime,  
 Where toughens the brown fungus, brittle-stalk'd:  
 Their grosser spirits with the putrid air  
 Amalgamate, and, in due time, ferment  
 Seed heretofore inert; hence crawls gay-wing'd  
 The gadfly, hence trails forth the fulsome snake.  
 Living, they never own'd that Nature's face  
 Was lovely, never with fond awe beheld  
 On her parental bosom, Truth repose!"  
 He paus'd; then sudden, as if rous'd, renew'd.

160

"But come, if ardor urges thee, and force  
 Suffices—mark me, Gebir, I unfold

\* "*Bays body*", looks up with unavailing desire to the corporeal state. The word is the strongest I could find or imagine. [L. footnote only in 1803.]

ll. 133–165 *om.* 1831, 1846. 133 said . . . indeed] replied the hero, "some 1798. 143 care] Care 1798. 162 gadfly,] gadfly? *text* gadfly *errata* 1798. 166 He . . . if] Aroar then sudden, as tho' 1831, 1846. 167 But . . . ardor] Come thou, if ardour 1831, 1846.

## GEBIR: BOOK III

No fable to allure thee—rise, behold  
 Thy ancestors!" and lo! with horrid gasp, 170  
 The panting flame above his head recoil'd,  
 And thunder thro' his heart and life-blood throb'd.  
 Such sound could human organs once conceive,  
 Cold, speechless, palsied, not the soothing voice  
 Of friendship, or almost of Deity,  
 Could raise the wretched mortal from the dust;  
 Beyond man's home condition they! with eyes  
 Intent, and voice desponding, and unheard  
 By Arðar, tho' he tarried at his side.  
 "They know me not," cried Gebir, "O my sires, 180  
 Ye know me not!—They answer not, nor hear.  
 How distant are they still! what sad extent  
 Of desolation must we overcome!  
 Arðar, what wretch that nearest us? what wretch  
 Is that with eyebrows white, and slanting brow?  
 Listen! him yonder, who, bound down supine,  
 Shrinks, yelling, from that sword there, engine-hung;  
 He too amongst my ancestors? I hate  
 The despot, but the dastard I despise.  
 Was he our countryman?"

"Alas, O King! 190

Iberia bore him, but the breed accurst  
 Inclement winds blew blighting from north-east."  
 "He was a warrior, then, nor fear'd the Gods?"  
 "Gebir, he fear'd the Demons, not the Gods;  
 Tho' them, indeed, his daily face adored,  
 And was no warrior, yet the thousand lives  
 Squander'd, as stones to exercise a sling!  
 And the tame cruelty, and cold caprice—  
 Oh madness of mankind! address, adored!  
 O Gebir! what are men, or where are Gods! 200  
 Behold the giant next him: how his feet  
 Plunge flound'ring mid the marshes, yellow-flower'd.  
 His restless head just reaching to the rocks,  
 His bosom tossing with black weeds besmear'd,  
 How writhes he 'twixt the continent and isle!  
 What tyrant with more insolence e'er claim'd

169 —rise,] . . on! 1831, 1846. 177 Beyond . . . condition] [Humani non juris  
 erant in the Latin version, which is not much plainer. W.] 182 still] stil 1831.  
 l. 184 see notes at end of volume. ll. 188–190 I. . . Alas, om. 1831, 1846: after ancestors?'  
 1831, 1846 have "O King! 188 amongst] among 1831, 1846. 202 flound'ring]  
 floundering 1831, 1846. 205 isle] ile 1831.

## HEROIC POEMS

Dominion? when, from th' heart of Usury  
 Rose more intense the pale-flamed thirst for gold?  
 And call'd, forsooth, *Deliverer!* False or fools!  
 Who prais'd the dull-ear'd miscreant, or who hoped 210  
 To soothe your folly and disgrace with praise.

Hearst thou not the harp's gay simpering air,  
 And merriment afar! Then come, advance—  
 And now behold him! mark the wretch accurst,  
 Who sold his people to a rival king.  
 Self-yoked they stood, two ages unredeem'd."  
 "O horror! what pale visage rises there!  
 Speak Arðar—me, perhaps, mine eyes deceive,  
 Inured not, yet methinks they there descry 220  
 Such crimson haze as sometimes drowns the moon.

What is yon awful sight? why thus appears  
 That space between the purple and the crown?"  
 "I will relate their stories when we reach  
 Our confines," said the guide; "for thou, O king,  
 Differing in both from all thy countrymen—  
 Seest not their stories, and hast seen their fates.  
 But while we tarry, lo again the flame  
 Riseth, and, murmuring hoarse, points straiter; haste!  
 'Tis urgent; we must on."

"Then, O, adieu,"  
 Cried Gebir, and groan'd loud; at last a tear 230  
 Burst from his eyes, turn'd back, and he exclaim'd  
 "Am I deluded? O ye powers of hell!  
 Suffer me—O my fathers!—am I torne"—  
 He spake, and would have spoken more, but flames  
 Enwrap him, round and round, intense; he turn'd—  
 And stood held breathless in a ghost's embrace.

"Gebir, my son, desert me not, I heard  
 Thy calling voice, nor fate withheld me more.  
 One moment yet remains: enough to know  
 Soon will my torments, soon will thine, expire. 240  
 O that I e'er exacted such a vow!  
 When dipping in the victim's blood thy hand,  
 First thou withdrew'st it, looking in my face  
 Wondering; but when the priest my will explain'd,

207 th' heart] the heart 1831, 1846. 21. 209-222 see notes at end of volume. 217  
 visage] visage 1798. 228 straiter] straighter 1831, 1846. 229 on] hence 1831, 1846.  
 231 exclaim'd] exclaimed 1831, exclaimed 1846. 238 withheld] withheld 1846. 243  
 withdrew'st] withdrewest 1798. 244 explain'd] explained 1831.

## GEBIR: BOOK III

Then swarest thou, repeating what he said,  
 How against Egypt thou wouldst raise that hand  
 And bruise the seed first risen from our line.  
 Therefor, in death what pangs have I endured!  
 Rackt on the fiery centre of the sun,  
 Twelve years I saw the ruin'd world roll round. 250  
 Shudder not; I have borne it; I deserved  
 My wretched fate; be better thine; farewell."

"O stay, my father! stay one moment more.  
 Let me return thee that embrace—'tis past—  
 Arðar! how could I quit it unreturn'd!  
 And now the gulph divides us, and the waves  
 Of sulphur bellow through the blue abyss.  
 And is he gone for ever! and I come  
 In vain?" Then sternly said the guide, "In vain!  
 Sayst thou; what wouldst thou more? alas, O prince, 260  
 None come for pastime here! but is it nought  
 To turn thy feet from evil—is it nought  
 Of pleasure to that shade if they are turn'd?  
 For this thou camest hither: he who dares  
 To penetrate this darkness, nor regards  
 The dangers of the way, shall reascend  
 In glory, nor the gates of hell retard  
 That man, nor demon's nor man's art prevail.  
 Once in each hundred years, and only once,  
 Whether by some rotation of the world, 270  
 Or whether will'd so by some pow'r above,  
 This flaming arch starts back: each realm descries  
 Its opposite; and Bliss from her repose  
 Freshens, and feels her own security."

"Security!" cried out the Gadite king,  
 "And feel they not compassion?"  
 "Child of Earth,"

Calmly said Arðar at his guest's surprize,  
 "Some so disfigur'd by habitual crimes,  
 Others are so exalted, so refined,  
 So permëated by heaven, no trace remains 280  
 Graven on earth: here Justice is supreme;  
 Compassion can be but where passions are.

245 swarest] swearest 1798.

248 Therefor] Therefore 1846.

249 fiery

centre] fry center 1831.

252 farewell] farewel 1798.

256 gulph] gulf

1831, 1846.

259 sternly] sternely 1798.

268 That man] His steps 1831,

1846. demon's] demons, 1798.

280 heaven] Heav'n 1798.

## HEROIC POEMS

Here are discover'd those who tortured Law  
 To silence or to speech, as pleas'd themselves;  
 Here also those who boasted of their zeal,  
 And lov'd their country for the spoils it gave.  
 Hundreds, whose glitt'ring merchandize the lyre  
 Dazzled vain wretches, drunk with flattery,  
 And wafted them in softest airs to Heav'n,  
 Doom'd to be still deceiv'd, here still attune  
 The wonted strings and fondly woo applause;  
 The wish half granted, they retain their own,  
 But madden at the mockry of the shades.

290

While on the river's other side there grow  
 Deep olive groves: there, other ghosts abide:  
 Blest indeed they; but not supremely blest.  
 We cannot see beyond: we cannot see  
 Aught but our opposite, and here are fates  
 How opposite to our's! here some observ'd  
 Religious rites, some hospitality:

300

Strangers, who from the good old men retired,  
 Closed the gate gently, lest from generous use  
 Shutting and opening of it's own accord,  
 It shake unsettled slumbers off their couch:  
 Some stopt revenge athirst for slaughter, some  
 Sow'd the slow olive for a race unborn.  
 These had no wishes; therefor none are crown'd:  
 But their's are tufted banks, their's umbrage, their's  
 Enough of sun-shine to enjoy the shade,  
 And breeze enough to lull them to repose."

310

Then Gebir cried, "Illustrious host, proceed.  
 Bring me among the wonders of a realm  
 Admired by all, but like a tale admired.  
 We take our children from their cradled sleep,  
 And on their fancy, from our own, impress  
 Etherial forms and adulating fates:  
 But, ere departing for such scenes ourselves,  
 We seize their hands, we hang upon their neck,  
 Our beds cling heavy round us with our tears,  
 Agony strives with agony. Just Gods!

320

287 merchandize] merchandise 1831, 1846. 290 still . . . still] stil . . . stil 1831.  
 292 The] Their 1798. their] they in text, their in errata 1798. 293 mockry]  
 mock'ry 1798; mockery 1831, 1846. 294 While on] Upon 1831, 1846. U. 297-299  
 we . . . our's! not in 1798. 297 cannot be] can not 1846. 300 rites] rights 1831.  
 307 therefor] therefore 1846. 311 Then . . . "Illustrious" "Then," . . . "illustrious  
 1798. proceed] procede 1831. 312 realm] reign 1798.

## GEBIR: BOOK III

Wherefor should wretched mortals thus believe,  
Or wherefor should they hesitate to die?"

Thus while he question'd, all his strength dissolv'd  
Within him, thunder shook his troubled brain;  
He started; and the cavern's mouth survey'd  
Near; and beyond, his people; he arose,  
And bent towards them his bewilder'd way.

### END OF BOOK THE THIRD

321 Wherefor] Wherefore 1846.  
wards] toward 1831-1846.

322 wherefor] wherefore 1846.

327 to-

## THE FOURTH BOOK OF *GEBIR*

### ARGUMENT

In what manner *Charoba* is affected by the report of *Gebir's* visit to the shades. Collusion of *Love* and *Terror*. Retrospect. The various ways in which *Charoba* is tormented. Universal alarm. Description of the species of patriotism that is generated under monarchy. Violence against the *Gadites* meditated. *Dalica* recommends a festival on their account. *Charoba* unsuspectingly consents—rejoices at the thought of seeing *Gebir*—hesitates—argues with herself, and is satisfied—hears tymbrels and cymbals—suspects hostility—exclaims against *Gebir*—finds that the tumult proceeds from the extravagant merriment of her own people. Description of an Egyptian holiday—of an embassy—of the *Gadites* reposing in the evening. Reception of the Egyptian elders at the Iberian tent.

## GEBIR

### BOOK IV

HE who could pity, he who could obey,  
Flatter'd both female youth and princely pride,  
The same ascending from amidst the shades  
Show'd Pow'r in frightful attitude: the queen  
Marks the surpassing prodigy, and strives  
To shake off terror in her crowded court,

Argument. *Only in 1803.*

Before l. 1 *edd. 1831, 1846 insert ten lines as follows:*

THE king's lone road, his visit, his return,  
Were not unknown to *Dalica*, nor long  
The wondrous tale from royal ears delaid. [delay'd 1846]  
When the young queen had heard who taught the rites  
Her mind was shaken, and what first she asked [ask'd 1846]  
Was, whether the sea-maids were very fair,  
And was it true that even gods were moved  
By female charms beneath the waves profound,  
And joined [join'd 1846] to them in marriage, and had sons . . .  
Who knows but *Gebir* sprang then from the Gods!

1 who . . . who] that . . . that 1831, 1846.

4 Show'd] Shew'd 1831. Pow'r] Power 1846.

3 amidst] amid 1831, 1846.

6 terror] terrou 1831.



## HEROIC POEMS

And wonders why she trembles; nor suspects  
 How Fear and Love assume each other's form,  
 By birth and secret compact how allied.  
 Vainly, (to conscious virgins I appeal,) 10  
 Vainly with crouching tigers, prowling wolves,  
 Rocks, precipices, waves, storms, thunderbolts,  
 All his immense inheritance, would Fear  
 The simplest heart, should Love refuse, assail;  
 Consent—the maiden's pillowed ear imbibes  
 Constancy, honor, truth, fidelity,  
 Beauty, and ardent lips, and longing arms;  
 Then fades in glimmering distance half the scene,  
 Then her heart quails and flutters and would fly.  
 'Tis her beloved! not to her! ye Pow'rs! 20  
 What doubting maid exacts the vow? behold  
 Above the myrtles his protesting hand.  
 Such ebbs of doubt and swells of jealousy \*  
 Toss the fond bosom in its hour of sleep  
 And float around the eyelids and sink thro'.  
 Lo! mirror of delight in cloudless days!  
 Lo! thy reflection: 'twas when I exclaim'd  
 —With kisses hurried as if each foresaw  
 Their end, and reckon'd on our broken bonds,  
 And could at such a price such loss endure— 30  
 "O what, to faithful lovers, met at morn,  
 What half so pleasant as imparted fears!"  
 How many a night serene, shall I behold  
 Those warm attractive orbits, close inshrined  
 In ether, over which Love's column rose  
 Marmoreal, trophied round with golden hair.  
 Within the valley of one lip, unseen,  
 Love slumber'd, one his unstrung bow impress'd.  
 Sweet wilderness of soul-entangling charms!  
 Led back by Memory, and each blissful maze 40  
 Retracing, me with magic power detain  
 Those dimpled cheeks, those temples, violet-tinged,  
 Those lips of nectar, and those eyes of heav'n!

\* "Such ebbs of doubt, &c." These three verses were not in the first edition. [L. footnote only in 1803.]

8 Fear . . . assume] Love and Terror take 1798.      15 Consent] Agree 1798.  
 19 Then . . . fly] not in 1798.      ll. 23-5 not in 1798.      27 reflection] reflexion 1831.  
 exclaim'd] exclaimed 1831.      ll. 33-4 om. 1831, 1846.      35 In . . . which]  
 Looking recumbent how 1831, 1846.      37 Within] How in 1831, 1846.      38 Love]  
 He 1831, 1846.      43 heav'n] heaven 1846.

## GEBIR: BOOK IV

Charoba, tho' indeed she never drank \*  
 The liquid pearl, or twined the nodding crown;  
 Or, when she wanted cool and calm repose,  
 Dream'd of the crawling asp and grated tomb,  
 Was wretched up to royalty! the jibe  
 Struck her, most piercing where love pierc'd before,  
 From those whose freedom centers in their tongue, 50  
 Handmaids, and pages sleek, and courtiers aged.  
 Congratulations here, there prophecies,  
 Here children, not repining at neglect,  
 While tumult thus sweeps amplest room for play;  
 Every-where questions, answer'd ere begun,  
 Every-where groups, for every-where alarm.  
 Thus, winter gone; nor spring, tho' near, arriv'd,  
 Urged slanting onward by the bickering breeze  
 That issues from beneath Aurora's car,  
 Shudder the sombrous waves; at every beam 60  
 More vivid, more by every breath impell'd,  
 Higher and higher up the fretted rocks  
 Their turbulent refulgence they display.  
 Madness, which, like the spiral element,  
 The more it seizes on, the fiercer burns,  
 Hurried them blindly forward, and involved  
 In flame the senses, and in gloom the soul.  
 Determin'd to protect the country's gods,  
 Still asking their protection, they adjure  
 Each other to stand forward, and insist 70  
 With zeal, and trample under foot the slow;  
 And disregardful of the Sympathies  
 Divine, those Sympathies whose delicate hand  
 Touching the very eyeball of the heart,  
 Awakens it, not wounds it nor inflames.—  
 Blind wretches! they with desperate embrace  
 Hang on the pillar till the temple fall.  
 Oft, the grave judge alarms religious wealth,  
 And rouses anger under gentle words.  
 Woe to the wiser few, who dare to cry 80  
 "People! these men are not your enemies:  
 Enquire their errand; and resist when wrong'd."

44 drank \* *For footnote see notes at end of vol.* 47 Dream'd] Dreamt 1831, 1846.  
 50 centers] centres 1846. 51 Handmaids . . . aged] Handmaidens, pages, courtiers,  
 priests, buffoons 1831, 1846. 54 thus . . . amplest] sweeps them ample 1831, 1846.  
 56 groups] crowds 1831, 1846. 61 impell'd] impel'd 1798. 69 Still] And 1831,  
 1846. 77 till] til 1831. U. 78-9 not in 1798. 82 Enquire] Inquire 1846.

## HEROIC POEMS

Together, childhood, priesthood, womanhood,  
 The scribes, and elders of the land, exclaim  
 "Seek they not hidden treasure in the tombs?  
 Raising the ruins, levelling the dust,  
 Who can declare whose ashes they disturb!  
 Build they not fairer cities than our own,  
 Extravagant enormous apertures  
 For light, and portals larger, open courts,  
 Where all ascending all are unconfin'd,  
 And wider streets in purer air than ours?  
 Temples quite plain, with equal capitals,  
 They build, nor bearing gods like ours imbest.  
 O profanation! O our ancestors!"

90

Though all the vulgar hate a foreign face,  
 It more offends weak eyes and homely age,  
 Dalica most; who thus her aim pursued.  
 "My promise, O Charoba, I perform.  
 Proclaim to gods and men a festival  
 Throughout the land, and bid the strangers eat:  
 Their anger thus we haply may disarm."

100

"O Dalica, the grateful queen replied,  
 Nurse of my childhood, soother of my cares,  
 Preventer of my wishes, of my thoughts,  
 O pardon youth, O pardon royalty!  
 If hastily to Dalica I sued,  
 Fear might impel me, never could distrust.  
 Go then, for wisdom guides thee, take my name,  
 Issue what most imports and best beseems,  
 And sovranty shall sanction the decree."

110

And now Charoba was alone, her heart  
 Grew lighter; she sat down, and she arose,  
 She felt voluptuous tenderness, but felt  
 That tenderness for Dalica; she prais'd  
 Her kind attention, warm solicitude,  
 Her wisdom—for what wisdom pleas'd like her's!  
 She was delighted: should she not behold  
 Gebir? she blush'd: but she had words to speak,  
 She form'd them and reform'd them, with regret  
 That there was somewhat lost with every change:  
 She could replace them—what would that avail—

120

84 exclaim] exclame 1831. 86 levelling] leveling 1798. 93 capitals] arohi-  
 traves 1831, 1846. 96 foreign] forein 1831. 100 Proclaim] Proclame 1831.  
 103, 104 1831, 1846 have Dalica," and "Nurse. 108 impel] impell 1831, 1846.  
 111 sovranty] Sov'reignty 1798. 119 blush'd] blusht 1831, 1846.

## GEBIR: BOOK IV

Moved from their order they have lost their charm.  
While thus she strew'd her way with softest words,  
Others grew up before her, but appear'd  
A plenteous, rather than perplexing, choice.  
She rubb'd her palms with pleasure, heav'd a sigh,  
Grew calm again, and thus her thoughts revolv'd.

—"But he descended to the tombs! the thought  
Thrills me, I must avow it, with affright.

130

And wherefor? shews he not the more belov'd  
Of heaven, or how ascends he back to day.  
Then, has he wrong'd me? Could he want a cause  
Who has an army, and was bred to reign?  
And yet no reasons against rights he urged.  
He threaten'd not; proclaim'd not; I approach'd,  
He hasten'd on; I spake, he listen'd; wept,  
He pity'd me: he lov'd me, he obey'd;  
He was a conqueror, still am I a queen."

She thus indulged fond fancies, when the sound  
Of tymbrels and of cymbals struck her ear,  
And horns, and howlings of wild jubilee.  
She fear'd; and listen'd, to confirm her fears;  
One breath sufficed, and shook her reflux soul.  
Smiting, with simulated smile constrain'd,\*  
Her beauteous bosom, "O perfidious man,  
O cruel foe," she twice and thrice exclaim'd,  
"O my companions equal-aged! my throne,  
My people! O how wretched to presage  
This day, how tenfold wretched to endure!"

140

150

She ceas'd, and instantly the palace rang  
With gratulation roaring into rage:  
'Twas her own people. "Health to Gebir! health  
To our compatriot subjects! to our queen  
Health and unfaded youth ten thousand years!"  
Then went the victims forward crown'd with flowers,  
Crown'd were tame crocodiles, and boys white-robed  
Guided their creaking crests across the stream.  
In gilded barges went the female train,  
And, hearing others ripple near, undrew  
The veil of sea-green awning, if they found

160

127 rubb'd] rub'd 1831.

136 proclaim'd] proclaimed 1831.

136 tymbrels] tim-

147 exclaim'd] exclaimed 1831.

131 wherefor? shews] wherefore? shows 1846.

139 still] stil 1831.

141 tymbrels] tim-

145 constrain'd\* For footnote only in 1803 see notes at end of vol.

151 ceas'd] ceast 1831, 1846.

## HEROIC POEMS

Whom they desired, how pleasant was the breeze!  
 If not, the frightful water forced a sigh.  
 Sweet airs of music ruled the rowing palms;  
 Now rose they glistening and aslant reclined,  
 Now they descended, and with one consent  
 Plunging, seem'd swift each other to pursue,  
 And now to tremble wearied o'er the wave.  
 Beyond, and in the suburbs, might be seen  
 Crouds of all ages; here in triumph passed  
 Not without pomp, though raised with rude device,  
 The monarch and Charoba: there a throng  
 Shone out in sunny whiteness o'er the reeds:  
 Nor could luxuriant youth, or lapsing age  
 —Propt by the corner of the nearest street—  
 With aching eyes and tottering knees intent,  
 Loose leathery neck and wormlike lip outstretched,  
 Fix long the ken upon one form; so swift  
 Through the gay vestures fluttering on the bank,  
 And through the bright-eyed waters dancing round,  
 Wove they their wanton wiles, and disappear'd.

170

180

Meanwhile, with pomp august and solemn, borne  
 On four white camels, tinkling plates of gold,  
 Heralds before, and Ethiop slaves behind,  
 Each with the signs of office in his hand,  
 Each on his brow the sacred stamp of years,  
 The four ambassadors of peace proceed.  
 Rich carpets bear they, corn and generous wine;  
 The Syrian olive's cheerful gifts they bear:  
 With stubborn goats that eye the mountain-tops  
 Askance, and riot with reluctant horn,  
 And steeds and stately camels in their train.  
 The king, who sat before his tent, descried  
 The dust rise reddened from the setting sun:  
 Through all the plains below the Gadite men  
 Were resting from their labor: some surveyed  
 The spacious scite, ere yet obstructed, walls  
 Already, soon will roofs have, interposed.  
 Nor is the glory of no price, to take  
 The royal city in, as these presume.

190

200

170 crouds] crowds 1831, 1846. 177 outstretched] outstretcht 1831, 1846.  
 182 Meanwhile] Meantime 1831, 1846. 185 signs] sign 1846. 187 proceed] procede 1831.  
 189 gifts] gift 1831, 1846. 190 tops] top 1846. 196 labor] labour 1831, 1846. 197 scite]  
 site 1831, 1846. 198 comma after have om. 1831, 1846. ll. 199, 200 om. 1831, 1846.

## GEBIR: BOOK IV

Some ate their frugal viands on the steps,  
 Contented: some, remembering home, prefer  
 The cot's bare rafters o'er the high gilded dome,  
 And sing, for often sighs, too, end in song,  
 "In smiling meads how sweet the brooks repose,  
 To the rough ocean and red restless sands!"  
 But others trip along with hasty steps,  
 Whistling, and fix too soon on their abodes:  
 Haply and one among them with his spear  
 Measures the lintel, if so great its height  
 As will receive him with his helm unlower'd.

210

But silence went throughout, e'en thoughts were hushed,  
 When to full view of navy and of camp  
 Now first expanded the bare-headed train.  
 Majestic, unpresuming, unappall'd,  
 Onward they marched; and neither to the right  
 Nor to the left, though there the city stood,  
 Turn'd they their sober eyes: and now they reach'd  
 Within a few steep paces of ascent  
 The lone pavilion of the Iberian king.  
 He saw them, he awaited them, he rose;  
 He hail'd them, "*Peace be with you.*" They replied  
 "King of the western world, be with you peace."\*

220

### • END OF BOOK THE FOURTH

203 high gilded] gilded 1831, 1846.      205 brooks] brook's 1798, 1831, 1846.  
 206 sands!"] sands! 1831.

Between ll. 206-7 1831, 1846 insert five lines:

Where are the woodland voices that increast  
 Along the unseen path on festal days,  
 When lay the dry and outcast arbutus  
 On the fane-step, and the first privet-flowers  
 Threw their white light upon the vernal shrine?"

207 But others . . . steps] Some heedless . . . step 1831, 1846.      209 among] amongst  
 1798.      210 height] highth 1831, 1846.      220 king] King 1798.      223 peace."\* For  
 footnote only in 1803 see notes at end of vol.

## HEROIC POEMS

### THE FIFTH BOOK OF *GEBIR*

#### ARGUMENT

DESCRIPTION of the city *Masar*—occupations of the inhabitants. *Dalica's* journey thither—accosted by a stranger—discovers her sister *Myrthyr*—explains to her the object of her journey—gives an account of *Charoba* from childhood—her sense and courage—enchanted by the spells of *Gebir*—reasons for thinking so—suspects that *Gebir* too is somewhat affected by the exercise of this art—how *Charoba* hates him—resolves his destruction. *Myrthyr* rejoices—takes *Dalica* home—points mysteriously to an incomplete woof. *Dalica* stands amazed. *Myrthyr* dips thrice in a poisonous dye, the garment she had shewn to *Dalica*, and delivers it as a present inevitably fatal to *Gebir*.

#### GEBIR

##### BOOK V

ONCE a fair city, courted then by kings,  
Mistress of nations, throng'd by palaces,  
Raising her head o'er destiny, her face  
Glowing with pleasure, and with palms refreshed,  
Now, pointed at by Wisdom or by Wealth,  
Bereft of beauty, bare of ornaments,  
Stood, in the wilderness of woe, Masar.  
Ere far advancing, all appear'd a plain.  
Treacherous and fearful mountains, far advanced.  
Her glory so gone down, at human step  
The fierce hyæna, frighted from the walls,  
Bristled his rising back, his teeth unsheathed,  
Drew the long growl and with slow foot retired.  
Still were remaining some of ancient race,  
And ancient arts were now their sole delight.  
With Time's first sickle they had marked the hour  
When at their incantation would the Moon  
Start back, and shuddering shed blue blasted light.  
The rifted rays they gather'd, and immersed  
In potent portion of that wondrous wave  
Which, hearing rescued Israel, stood erect,  
And led her armies through his crystal gates.

10

20

Hither—none shared her way, her counsel none—  
Hied the Masarian Dalica: 'twas night,  
And the still breeze fell languid on the waste.  
She, tired with journey long, and ardent thoughts,  
Stopt; and before the city she descried

Argument. *Only in 1803.*  
*Masr el-Kahira (Cairo). W.]*  
1846.

6 ornaments] ornament 1846.  
14 Still] Yet 1831, 1846.

7 Masar [*cf.*  
16 marked] markt 1831,

19 immersed] immerst 1831, 1846.

## GEBIR: BOOK V

A female form emerge above the sands:  
 Intent she fix'd her eyes, and on herself  
 Relying, with fresh vigor bent her way; 30  
 Nor disappear'd the woman, but exclaim'd—  
 One hand retaining tight her folded vest—  
 "Stranger! who loathest life, there lies Masar.  
 Begone, nor tarry longer, or, ere morn,  
 The cormorant, in his solitary haunt  
 Of insulated rock or sounding cove,  
 Stands on thy bleached bones, and screams for prey.  
 My lips can scatter them a hundred leagues,  
 So shrivell'd in one breath, as all the sands  
 We tread on, could not in as many years. 40  
 Wretched who die nor raise their sepulchre!\*  
 Therefor begone."

But, Dalica, unaw'd,—  
 Tho' in her wither'd but still firm right-hand  
 Held up with imprecations, hoarse and deep,  
 Glimmer'd her brazen sickle, and inclosed  
 Within its figur'd curve the fading moon—  
 Spake thus aloud. "By yon bright orb of Heaven,  
 In that most sacred moment when her beam  
 Guided first thither by the forked shaft,  
 Strikes thro' the crevice of Arishtah's tower—" 50  
 "Sayst thou?" astonished cried the sorceress,  
 "Woman of outer darkness, fiend of death,  
 From what inhuman cave, what dire abyss,  
 Hast thou invisible that spell o'erheard?  
 What potent hand hath touched thy quicken'd corse,  
 What song dissolved thy cearments; who unclosed  
 Those faded eyes, and fill'd them from the stars?  
 But if with inextinguished light of life  
 Thou breathest, soul and body unamerst,

\* The Egyptians thought this the greatest calamity, from a belief that they should come to life again, at the expiration of a certain term of years. [L. footnote only in 1803.]

29 fix'd] fixt 1831, 1846.      30 vigor] vigour 1831, 1846.      31 exclaim'd]  
 exclaimed 1831.      38 a hundred leagues] o'er every sea 1846.      Between ll. 38-9  
 ed. 1846 inserts one line :

Under the rising and the setting sun,  
 39 shrivell'd] shrivel'd 1798, 1831, 1846.      40 as many] a hundred 1846.      42  
 Therefor] Therefore 1846.      43 still] stil 1831.      45 inclosed] enclosed 1846.  
 50 Arishtah's tower [either El Arish, an Egyptian town on the Syrian frontier, or the  
 modern Rosetta which, according to Bruce, was known by the name of Rashid. W.]  
 56 cearments] cerements 1831, 1846.



## HEROIC POEMS

Then, whence that invocation; who hath dared  
Those hallow'd words, divulging, to profane?"  
Then Dalica—

60

"To heaven, not earth, address,  
Prayers for protection cannot be profane."

Here the pale sorceress turn'd her face aside,  
Wildly, and mutter'd to herself, amazed,  
"I dread her who, alone, at such an hour,  
Can speak so strangely; who can thus combine  
The words of reason with our gifted rites;  
Yet will I speak once more—If thou hast seen  
The city of Charoba, hast thou marked  
The steps of Dalica?"

70

"What then?"

"The tongue  
Of Dalica has then our rites divulged."  
"Whose rites?"

"Her sister's, mother's, and her own."

"Never."

"How sayst thou never? one would think,  
Presumptuous, thou wert Dalica."

"I am,  
Woman, and who art thou?" with close embrace,  
Clung the Masarian round her neck, and cried  
"Art thou, then, not my sister? ah I fear  
The golden lamps and jewels of a court  
Deprive thine eyes of strength and purity:  
O Dalica, mine watch the waning moon,  
For ever patient in our mother's art,  
And rest on Heaven suspended, where the founts  
Of Wisdom rise, where sound the wings of Power:  
Studies intense of strong and stern delight!  
And thou too, Dalica, so many years  
Wean'd from the bosom of thy native land,  
Returnest back, and seekest true repose.  
O what more pleasant than the short-breath'd sigh,  
When laying down your burden at the gate,  
And dizzy with long wandering, you embrace  
The cool and quiet of a homespun bed."

80

90

62 Then Dalica—] Dalica cried, 1831, 1846.  
profaned 1798.

67 thus] close 1798.

63 cannot] can not 1846 profane]

73 sister's . . . own." mother's."

"Never." "One would think, 1846.  
sound *errata* 1798.

74 *om.* 1846.

84 sound] sounds *text*

90 burden] burthen 1831, 1846.

## GEBIR: BOOK V

"Alas," said Dalica, "tho' all commend  
 This choice, and many meet with no controul,  
 Yet, none pursue it! Age, by Care opprest,  
 Feels for the couch, and drops into the grave.  
 The tranquil scene lies further still from Youth.  
 Phrenzied Ambition and desponding Love  
 Consume Youth's fairest flow'rs; compar'd with Youth  
 Age has a something something like repose.  
 Myrthyr, I seek not here a boundary  
 Like the horizon, which, as you advance,  
 Keeping its form and color, still recedes: \*  
 But mind my errand, and my suit perform.

100

Twelve years ago Charoba first could speak.  
 If her indulgent father asked her name,  
 She would indulge him too, and would reply  
 "What? why, Charoba"—rais'd with sweet surprize,  
 And proud to shine a teacher in her turn.  
 Shew her the graven sceptre; what its use?—  
 'Twas to beat dogs with, and to gather flies.  
 She thought the crown a plaything to amuse  
 Herself, and not the people, for she thought  
 Who mimick infant words might infant toys:  
 But while she watched grave elders look with awe  
 On such a bauble, she withheld her breath;  
 She was afraid her parents should suspect  
 They had caught childhood from her in a kiss;  
 She blushed for shame, and fear'd—for she believ'd.  
 Yet was not courage wanting in the child.

110

120

For I have often seen her with both hands  
 Shake a dry crocodile, of equal height,  
 And listen to the shells within the scales,  
 And fancy there was life, and yet apply  
 The jagged jaws wide open to her ear.  
 Past are three summers since she first beheld  
 The ocean: all around her earnest wait

\* I am not, says Dalica, the pursuer of visionary happiness; I seek not a boundary,  
 "Like the horizon, which, as you advance,  
 "Keeping its form and color, still recedes."

[L. footnote only in 1803.]

97 still] stil 1831. 98 Phrenzied] Frenzied 1831, 1846. 100 a . . . like] a some-  
 thing like 1846. misp. 103 color, still] colour, yet 1831, 1846. 114 mimick]  
 mimicked 1798. 116 withheld] withheld 1798, 1831. 121 For] No; 1831,  
 1846. 122 height] highth 1831, 1846. 127 her . . . wait] the child await 1831, 1846.

## HEROIC POEMS

Some exclamation of amazement wild.  
 She coldly said, her long-lashed eyes abased,  
 "Is this the mighty ocean? is this all!" 130  
 That wond'rous soul Charoba once possessed,  
 Capacious then as earth or heaven could hold,—  
 Soul discontented with capacity—  
 Is gone; I fear, for ever: need I say  
 She was enchanted by the wicked spells  
 Of Gebir, whom with lust of power inflamed,  
 The western winds have landed on our coast.  
 I since have watched her in each lone retreat,  
 Have heard her sigh, and soften out the name;  
 Then would she change it for Egyptian sounds 140  
 More sweet, and seem to taste them on her lips,  
 Then loathe them—Gebir, Gebir still return'd.  
 Who would repine, of reason not bereft!  
 For, soon the sunny stream of Youth runs down,\*  
 And not a gadfly streaks the lake beyond.  
 Lone in the gardens, on her gather'd vest  
 How gently would her languid arm recline;  
 How often have I seen her kiss a flower,  
 And on cool mosses press her glowing cheek.  
 Nor was the stranger free from pangs himself. 150  
 Whether, by spell imperfect, or, while brew'd,  
 The swelling herbs infected him with foam,  
 Oft have the shepherds met him wandering  
 Thro' unfrequented paths, oft overheard  
 Deep groans, oft started from soliloquies,  
 Which they believe assuredly were meant  
 For spirits who attended him unseen.  
 But when from his illuded eyes retired  
 That figure Fancy fondly chose to raise,  
 —For never had she formed so fair an one 160  
 Herself, till Nature shew'd an archtype—  
 He clasped the vacant air, and stood and gazed.  
 Then, owning it was folly, strange to tell,  
 Burst into peals of laughter at his woes:  
 Next, when his passion had subsided, went  
 Where from a cistern, green and ruin'd, oozed

\* When "*the stream of youth has run down*," says Dalica, "there is nothing to break the dull uniformity of life." Dalica lived in a court, and was become an old woman: is there any thing unjust in her reflection? [L. footnote only in 1803.]

128 wild.] here: 1831, 1846.

142 still.] stil 1831.

ll. 160-1 om. 1831, 1846.

## GEBIR: BOOK V

A little rill, soon lost; there gather'd he  
 Violets, and harebells of a sister bloom,  
 Twining complacently their tender stems  
 With plants of kindest pliability. 170  
 These for a garland woven, for a crown  
 He platted pithy rushes, and ere dusk  
 The grass was whiten'd with their roots knipt off.  
 These threw he, finisht, in the little rill,  
 And stood surveying them with steady smile;  
 But, such a smile as that of Gebir bids  
 To Comfort a defiance, to Despair  
 A welcome, at whatever hour she please.  
 Had I observ'd him I had pitied him.  
 I have observ'd Charoba. I have asked 180  
 If she loved Gebir: "*love him!*" she exclaim'd,  
 With such a start of terror, such a flush  
 Of anger, "*I love Gebir? I in love?*"  
 Then, looked so piteous, so impatient looked—  
 But burst, before I answer'd, into tears.  
 Then saw I, plainly saw I, 'twas not love.  
 For, such her natural temper, what she likes  
 She speaks it out, or rather, she commands.  
 And could Charoba say with greater ease  
 "*Bring me a water-melon from the Nile*" 190  
 Than, if she lov'd him, "*Bring me him I love.*"  
 Therefor the death of Gebir is resolv'd."  
 "Resolv'd indeed," cried Myrthyr, nought surpriz'd,  
 "Precious mine arts! I could without remorse  
 Kill, tho' I hold thee dearer than the day,  
 E'en thee thyself, to exercise mine arts.  
 Look yonder; mark yon pomp of funeral;  
 Is this from fortune or from favoring stars?  
 Dalica, look thou yonder, what a train!  
 What weeping! O what luxury! come, haste, 200  
 Gather me quickly up these herbs I dropt,  
 And then away—hush! I must, unobserved,  
 From those two maiden sisters pull the spleen;  
 Dissemblers! how invidious they surround  
 The virgin's tomb, where all but virgins weep."

170 kindest] tenderest 1798.      172 He . . . and] Round, pithy rushes platted he—  
 1798.      173 knipt] nipt 1846.      181 exclaim'd] exlamed 1831.      184 Then,]  
 And 1831, 1846.      185 But] And 1831, 1846.      192 Therefor] Therefore 1846.  
 194, 196 mine] my 1831, 1846.

## HEROIC POEMS

"Nay, hear me first," cried Dalica, "'tis hard  
To perish to attend a foreign king."\*

"Perish! and may not then mine eye alone  
Draw out the venom drop, and yet remain  
Enough? the portion cannot be perceived."

210

Away she hasten'd with it to her home:  
And sprinkling thrice fresh sulphur o'er the hearth,  
Took up a spindle, with malignant smile,  
And pointed to a woof, nor spake a word.  
'Twas a dark purple; and its dye was dread.

Plunged in a lonely house, to her unknown,  
Now Dalica first trembled; o'er the roof  
Wander'd her haggard eyes—'twas some relief—  
The massy stones, tho' hewn most roughly, shew'd  
The hand of man had once at least been there.

220

But from this object sinking back amazed,  
Her bosom lost all consciousness, and shook  
As if suspended in unbounded space.

Her thus intranced the sister's voice recall'd,  
"Behold it here! dyed once again, 'tis done."

Dalica stept, and felt beneath her feet  
The slippery floor, with moulder'd dust bestrown.  
But Myrthyr seized with bare bold-sinew'd arm  
The grey cerastes, writhing from her grasp,

And twisted off his horn; nor fear'd to squeeze  
The viscous poison from his glowing gums:

230

Nor wanted there the root of stunted shrub †  
Which he lays ragged, hanging o'er the sands,  
And whence the weapons of his wrath are death:  
Nor the blue urchin that with clammy fin ‡  
Holds down the tossing vessel for the tides.

Together these her scient hand combined,

\* It has been a custom in various countries, and was so in Egypt, on the decease of a monarch, to kill persons that they might accompany him on his journey. Dalica seems unwilling that Gebir should have any attendants. She envies him even the society of the two spleenish sisters. Myrthyr sets her at ease by assuring her that her eye alone will draw out the "venom drop", which will not be missed, and consequently that she would not deprive them of their lives. [L. *footnote only in 1803.*]

† Bruce mentions the kind of shrub, under which [which mostly 1831] the cerastes burrows. [L. 1803, 1831]. See Bruce's *Travels*, i. 19. [L. 1803 only.]

‡ The Ancients supposed the echinus marinus could sink ships by fastening itself to the keel. [L. *footnote in 1803, 1831.*]

207 foreign] forein 1831.  
consciousness' 1798 mispr.  
strown] bestewn 1831, 1846.

210 cannot] can not 1846.  
224 intranced] entranced 1831, 1846.

222 consciousness,  
227 be-

231 viscous] vicious *text* viscous *errata* 1798.

## GEBIR: BOOK V

And more she added, dared I mention more.  
Which done, with words most potent, thrice she dipt  
The reeking garb, thrice waved it thro' the air:  
She ceased; and suddenly the creeping wool  
Shrunk up with crisped dryness in her hands.  
"Take this," she cried, "and Gebir is no more."

240

END OF BOOK THE FIFTH

## THE SIXTH BOOK OF *GEBIR*

### ARGUMENT

TAMAR's nuptials—he appears upon the waves, together with the *Nymph*, and receives with modesty and fear the congratulations of the marine deities. They and their occupations described. *Gebir* and the Egyptian ambassadors—his conduct towards them observed—they return that night. *Tamar* awakened by the *Nymph*—her fondness and delicacy—her exhortations and reflections—prognosticates danger. Courage of *Tamar*—sorrowful at hearing it will fall on *Gebir*—dissuaded from enquiry. Their voyage. Several countries described. *Ætna*. *Corsica*—prediction that hence shall descend "A mortal man above all mortal praise." *Tamar*'s joy, however, not unmixt on beholding at a distance, and without any hopes of reaching it, his native land—his apostrophe to *Calpe*. The *Nymph*'s reflections—assures him that his countrymen will have justice, and Egypt enjoy liberty and equality. The Tuscan coast. Description of the sun setting—of a waterfall under the Apennines. Triumphs of *Tamar*'s descendents from the Garonne to the Rhine.

## GEBIR

### BOOK VI

Now to Aurora, borne by dappled steeds,  
The sacred gate of orient pearl and gold,  
Smitten with Lucifer's light silver wand,  
Expanded slow to strains of harmony;  
The waves beneath, in purpling rows, like doves  
Glancing with wanton coyness tow'rd their queen,  
Heav'd softly: thus the damsel's bosom heaves  
When, from her sleeping lover's downy cheek,  
To which so warily her own she brings  
Each moment nearer, she perceives the warmth  
(Blithe warmth!) of kisses fann'd by playful Dreams.  
Ocean, and earth, and heaven, was jubilee.  
For 'twas the morning, pointed out by Fate,  
When an immortal maid and mortal man  
Should share each other's nature, knit in bliss.

10

Argument. Only in 1803.  
1831, 1846.

4 to] in 1798.

11 (Blithe . . . of] Of coming

## HEROIC POEMS

The brave Iberians far the beach o'erspread  
 Ere dawn, with distant awe: none hear the mew,  
 None mark the curlew, flapping o'er the field:  
 Silence held all, and fond expectancy.  
 Now suddenly the conch above the sea 20  
 Sounds, and goes sounding thro' the woods profound.  
 They, where they hear the echo, turn their eyes;  
 But nothing see they, save a purple mist  
 Roll from the distant mountain down the shore.  
 It rolls, it sails, it settles, it dissolves.  
 Now shines the Nymph to human eye reveal'd,  
 And leads her Tamar timorous o'er the waves.  
 Immortals, crowding round, congratulate  
 The shepherd; he shrinks back, of breath bereft.  
 His vesture clinging closely round his limbs 30  
 Unfelt, while they the whole fair form admire,  
 He fears that he has lost it; then he fears  
 The wave has mov'd it; most to look he fears.  
 Scarce the sweet-flowing music he imbibes,  
 Or sees the peopled ocean: scarce he sees  
 Spio, with sparkling eyes, and Berœ  
 Demure, and young Ione, less renown'd,  
 Not less divine, mild-natured, Beauty form'd  
 Her face, her heart Fidelity; for Gods  
 Design'd, a mortal, too, Ione loved. 40  
 These were the Nymphs elected for the hour  
 Of Hesperus and Hymen; these had strewn  
 The bridal bed: these tuned afresh the shells,  
 Wiping the green that hoarsen'd them within:  
 These wove the chaplets; and at night resolved  
 To drive the dolphins from the wreathed door.  
 Gebir surveyed the concourse from the tents,  
 The Egyptian men around him; 'twas observ'd  
 By those below how wistfully he looked;  
 From what attention, with what earnestness 50  
 Now to his city, now to theirs, he waved  
 His hand, and held it, while they spake, outspread.  
 They tarried with him, and they shared the feast.  
 They stoop'd with trembling hand from heavy jars

16 Iberians] Ibericans *text* Iberians *errata* 1798.    36 Berœ] Beréo *text*, Beroe *errata* 1798.  
 37, 40 Ione] Iöne 1798.    38 mild-natured] mildnatured 1798  
 42 strewn] strown 1846.    46 wreathed] wretched *text* wreathed *errata* 1798.  
 52 outspread] outspred 1831.

## GEBIR: BOOK VI

The wines of Gades gurgling in the bowl,  
 Nor bent they homeward till the moon appear'd  
 To hang midway betwixt the earth and skies.  
 'Twas then that leaning o'er the boy beloved,  
 In Ocean's grot where Ocean was unheard,  
 "Tamar!" the Nymph said gently, "come, awake!  
 Enough to love, enough to sleep, is given,  
 Haste we away." This Tamar deem'd deceit,  
 Spoken so fondly, and he kist her lips;  
 Nor blushed he then, for he was then unseen.  
 But she arising bade the youth arise.  
 "What cause to fly," said Tamar; she replied  
 "Ask none for flight, and feign none for delay."  
 "O am I then deceiv'd! or am I cast  
 From dreams of pleasure to eternal sleep,  
 And, when I cease to shudder, cease to be!"  
 She held the downcast bridegroom to her breast,  
 Look'd in his face and charm'd away his fears.  
 She said not "wherefor have I then embraced  
 You, a poor shepherd, or at least, a man,  
 Myself a Nymph, that now I should deceive?"  
 She said not—Tamar did, and was ashamed.  
 Him overcome her serious voice bespake.  
 "Grief favours all who bear the gift of tears!  
 Mild at first sight, he meets his votaries,  
 And casts no shadow as he comes along: \*  
 But, after his embrace, the marble chills  
 The pausing foot, the closing door sounds loud,  
 The fiend in triumph strikes the vaulted roof,  
 The uplifted eye sinks from his lurid shade.  
 Tamar, depress thyself, and miseries  
 Darken and widen: yes, proud-hearted man!  
 The sea-bird rises as the billows rise;  
 Nor otherwise, when mountain floods descend,  
 Smiles the unsullied lotus glossy-hair'd;  
 Thou, claiming all things, leanest on thy claim,

60

70

80

90

\* "And casts no shadow as he comes along." Those who give themselves up to Grief, which is at first a kind of indulgence, are blind and insensible to the consequence. That which was a humour grows a torment. [L. *footnote only in 1803.*]

56 till] til 1831.  
 U. 78-84 not in 1798.  
 falls 1831, 1846.

73 wherefor] wherefore 1846.  
 78 bear] bring 1846.  
 84 uplifted . . . sinks] eye uplifted 1831, 1846.

74 least] most 1831, 1846.  
 83 vaulted roof,] roof, then



## HEROIC POEMS

Till overwhelm'd thro' incompiancy.

Tamar, some silent tempest gathers round!"

"Round whom," retorted Tamar; "thou describe  
The danger, I will dare it."

"Who will dare

What is unseen?"

"The man that is unblest,"

"But wherefor thou? It threatens not thyself,  
Nor me, but Gebir and the Gadite host."

"The more I know, the more a wretch am I,"  
Groan'd deep the troubled youth, "still thou proceed."

"Oh seek not destin'd evils to divine, 100

Found out at last too soon! Oh cease the search,

'Tis vain, 'tis impious, 'tis no gift of mine:

I will impart far better, will impart

What makes, when Winter comes, the Sun to rest

So soon on Ocean's bed his paler brow,

And Night to tarry so at Spring's return.

And I will tell, sometimes, the fate of men

Who loos'd from drooping neck the restless arm,

Adventurous, ere long nights had satisfied

The sweet and honest avarice of love: 110

How whirlpools have absorb'd them, storms o'erwhelm'd,

And how amidst their struggles and their prayers

The big wave blacken'd o'er the mouth supine:

Then, when my Tamar trembles at the tale,

Kissing his lips, half-open with surprize,

Glance from the gloomy story, and with glee

Light on the fairer fables of the Gods.

Thus we may sport at leisure when we go

Where, loved by Neptune and the Naid, loved

By pensive Dryad pale, and Oread, 120

The spritely Nymph whom constant Zephyr woos,

Rhine rolls his beryl-color'd wave: than Rhine

What River from the mountains ever came

More stately! most the simple crown adorns

Of rushes, and of willows, intertwined

With here and there a flower—his lofty brow,

91 Till] Til 1831. 96 wherefor] wherefore 1798, 1846. 99 still . . . proceed] stil . . .  
procede 1831. 101 out . . . soon!] soon enough when here; 1798. Oh cease] cease here  
1831, 1846. 108 loos'd] loose 1798; loost 1846. 112 amidst] amid 1831, 1846. 119  
Naid] Naiad 1846. 121 spritely] sprightly 1846. woos] woes 1798. 122 beryl-] berry-  
text, beryl- errata 1798. color'd] colour'd 1831, 1846. than] that text, than errata  
1798. 125 intertwined] interwined mispr. 1831.

## GEBIR: BOOK VI

Shaded with vines, and mistleto, and oak,  
 He rears; and mystic bards his fame resound.  
 Or gliding opposite, th' Illyrian gulph  
 Will harbour us from ill." While thus she spake, 130  
 She toucht his eye-lashes with libant lip  
 And breath'd ambrosial odours; o'er his cheek  
 Celestial warmth suffusing: grief dispersed,  
 And strength and pleasure beam'd upon his brow:  
 Then pointet she before him: first arose  
 To his astonisht and delighted view  
 The sacred isle that shrines the queen of love.  
 It stood so near him, so acute each sense,  
 That not the symphony of lutes alone,  
 Or coo serene or billing strife of doves, 140  
 But murmurs, whispers, nay, the very sighs  
 Which he himself had utter'd once, he heard.  
 Next, but long after, and far off, appear  
 The cloudlike cliffs and thousand towers of Crete:  
 Still further to the right, the Cyclades.  
 Phœbus had rais'd, and fixt them, to surround  
 His native Delos and ærial fane.  
 He saw the land of Pelops, host of Gods;  
 Saw the steep ridge where Corinth after stood,  
 Beck'ning the serious with the smiling Arts 150  
 Into the sunbright bay: unborn the maid \*  
 That, to assure the bent-up hand unskill'd,  
 Look'd oft; but oft'ner fearing who might wake.  
 He heard the voice of rivers: he descried  
 Pindan Peneüs, and the slender Nymphs  
 That tread his banks, but fear the thundering tide:  
 These, and Amphrysos, and Apidanus,  
 And poplar-crowned Spercheios, and, reclined  
 On restless rocks, Enipeus, where the winds  
 Scatter'd above the weeds his hoary hair. 160  
 Then, with Pirenè, and with Panopè,  
 Evenus, troubled from paternal tears;  
 And last was Acheloüs, king of isles.

127 vines, and] and *not in* 1798.    129 gulph] gulf 1831, 1846.    137 isle] ile 1831.  
 145 Still] And 1831, 1846.    149 steep] deep *text*, steep *errata* 1798.    150 Beck'ning]  
 Beckoning 1831, 1846.    151 maid\*] *For footnote see notes at end of vol.*    153 oft'ner]  
 oftener 1831, 1846.    157 Apidanus] Apidanos 1846.    158 Spercheios] Spercheos  
 1798; Spercheus 1831; Sperchios 1846 *see* Homer, *Iliad*, xvi. 174. W.]    162 Evenus]  
 Evenos 1846.    Father of Marpessa. *See* Scholiast on *Iliad*, ix. 557 and Apollodorus, i.  
 VII. [W.]    163 Acheloüs] Acheloüs 1846.    isles] iles 1831.

## HEROIC POEMS

Zacynthus here, above rose Ithaca,  
Like a blue bubble, floating in the bay.  
Far onward, to the left, a glimm'ring light  
Glanced out oblique; nor vanish'd; he inquired  
Whence that arose: his consort thus replied.

"Behold the vast Eridanus! ere night  
We shall again behold him, and rejoice. 170  
Of noble rivers none with mightier force  
Rolls his unwearied torrent to the main.  
And now Sicanian Etna rose to view.\*

Darkness with light more horrid she confounds,  
Baffles the breath, and dims the sight, of day.  
Tamar grew giddy with astonishment,  
And, looking up, held fast the bridal vest.  
He heard the roar above him, heard the roar  
Beneath, and felt it too, as he beheld,  
Hurl, from Earth's base, rocks, mountains, to the skies. 180

Meanwhile the Nymph had fixt her eyes beyond,  
As seeing somewhat; not intent on aught.  
He, more amazed than ever, then exclaim'd

"Is there another flaming isle? or this  
Illusion, thus past over unobserved?"

"Look yonder," cried the Nymph, without reply,  
"Look yonder!" Tamar look'd, and saw two isles  
Where the waves whiten'd on the desert shore.  
Then she continued. "That which intervenes†  
Scarcely the Nymphs themselves have known from Fame: 190  
But mark the furthest: *there* shall once arise,  
From Tamar shall arise, 'tis Fate's decree,  
A mortal man above all mortal praise.‡  
Methinks already, tho' she threatens Heav'n,  
Towering Trinacria to my Corsis yields."

Tamar, who listen'd still amidst amaze,  
Had never thought of progeny: he clasped  
His arms with ecstasy around his bride,

"That which intervenes". Sardinia. [L. footnote only in 1803.]

164 Zacynthus] Lacyntus text, Zacynthus errata 1798; Zacynthos 1846. 167  
Glanced . . . oblique] Obliquely glanced 1798. 169 night] long 1831, 1846.  
170 shall] may 1831, 1846. 172 main.] main." 1831, 1846. 173 Sicanian] Sicilian  
text, Sicanian errata 1798. Etna] Etna 1846. view.\*] For footnote only in 1803 see notes  
at end of vol. 178 So also in errata 1798 which in text has it roll above him, heard it  
roll 183 exclaim'd] exclaimed 1831. 184 isle] ile 1831. 187 two isles] afar 1831,  
1846. 188 desert] desert 1831, 1846. ll. 189-200 om. 1831, 1846. 193 praise.]  
For footnote only in 1803 see notes at end of vol. 194 threatens] equals 1798.  
195 my Corsis] Therapnè 1798.

## GEBIR: BOOK VI

And pleasure freshen'd her prophetic lips.  
 He thought too of his ancestors and home.  
 When from amidst grey ocean first he caught  
 The heights of Calpè, sadden'd he exclaim'd  
 "Rock of Iberia! fixt by Jove, and hung  
 With all his thunder-bearing clouds, I hail  
 Thy ridges, rough and cheerless! what tho' Spring  
 Nor kiss thy brow, nor deck it with a flower,  
 Yet will I hail thee, hail thy flinty couch,  
 Where Valor and where Virtue have reposed."

200

The Nymph said, sweetly smiling, "Fickle Man  
 Would not be happy could he not regret!  
 And I confess how, looking back, a thought  
 Has touched and tuned, or rather, thrill'd my heart,  
 Too soft for sorrow, and too strong for joy.  
 Fond foolish maid, 'twas with mine own accord,  
 It sooth'd me, shook me, melted, drown'd, in tears.  
 But weep not thou; what cause hast thou to weep.  
 Weep not thy country: weep not caves abhorr'd,  
 Dungeons and portals that exclude the day.

210

Gebir—tho' generous, just, humane—inhaled  
 Rank venom from these mansions. Rest O King  
 In Egypt thou! nor, Tamar! pant for sway.  
 With horrid chorus, Pain, Diseases, Death,  
 Stamp on the slippery pavement of the great,  
 And ring their sounding emptiness thro' earth.  
 The Hour, in vain held back by War, arrives  
 When Justice shall unite the Iberian hinds,  
 And equal Egypt bid her shepherds reign.

220

The fairest land dry-lasht could I forego  
 Rather than crawl a subject; corals, pearls,  
 Confine me round, if Nymph can be confined,  
 'Twill not console me! Kindness prest by Power  
 Gives pride fresh tortures, and fresh bars constraint.  
 And guard me, Heaven! from that paternal care  
 Which beats and bruises me with iron rods,  
 Till I embrace them, and with tears protest

230

201 amidst] amid 1831, 1846. 202 heights . . . exclaim'd] highs . . . exclaimed  
 1831; heights . . . exclaimed 1846. 206 deck] cool 1831, 1846. 208 Valor]  
 Valour 1831, 1846. 217 Weep not] Wouldst thou 1831, 1846; weep not] wouldst  
 those 1831, 1846. abhorr'd] abhor'd mispr. 1831. 219 inhaled] So also in errata  
 1798 which has exhaled in text. 223 great] proud 1831, 1846. After l. 224  
 add. 1831, 1846 have:

Possess the ocean, me, thyself, and peace."

ll. 225-44 om. 1831, 1846.

## HEROIC POEMS

That I am happy! rather, when I sin,  
Shut me from love and hide me in the deep."

Now disappear the Liparean isles  
Behind, and forward hang th' Etrurian coasts,  
Verdant with privet and with juniper. 240

Now faith is plighted: piled on every hearth,  
Crackle the consecrated branches, heard  
Propitious, and from vases rough-embost  
Thro' the light ember falls the bubbling wine.  
And now the chariot of the sun descends!

The waves rush hurried from the foaming steeds:  
Smoke issues from their nostrils at the gate;  
Which, when they enter, with huge golden bar  
Atlas and Calpè close across the main. 250

They reach th' unfurrow'd Appennines—all hail  
Clime of unbounded liberty and love!—  
And deep beneath their feet, a river flow'd,  
Of varied view; yet each variety

So charming, that their eyes could scarce admire  
The many beauties that around them throng'd,  
Successive as the wave: aspiring elms  
O'er the wide water cast a mingled shade  
Of tendrils green and grapes of rosy hue. 260

Among the branches thousand birds appear'd  
To raise their little throats, with trilling song  
Unwearied, but alas their trilling song,  
Fast as it flow'd, the roaring torrent drown'd.  
Some, unacquainted with the scene, unmoved  
By love of tuneful mate, on timid wing  
Fly from the eternal thunder of the waves;  
But these, content with humid woods, that yield  
The choicest moss to warm their callow young,  
Brood over them, nor shudder at the damp  
That falls for ever round each circled nest.

Here craggy rocks arise; the stream recoils 270  
Struggling; but, hurried to the vast abyss  
Abruptly, reascends in gloomy rain;  
Bespangling in its way the scatter'd herbs  
That cling around each lofty precipice,

238 disappear] disappear 1798. 245 chariot] charriot 1798. 246 the] his 1831, 1846. 249 Calpè [Alube, the Phœnician name for Gibraltar, in Greek *καλυβη. καληη.* W.] main] sea 1831, 1846. ll. 250–308 om. 1831, 1846. 252 And deep] Deep down 1798. 265 from the] from the th' *mispr.* 1798. scatter'd] scatterd 1798

## GEBIR: BOOK VI

Of wintry blasts regardless, and the reeds  
Which never shall amuse with shrill essay  
The valley or the grove, and tender flowers  
On virgin bosom never to repose.  
But all around them dart the wandering rays  
In myriads, and amid the fresh festoons 280  
Of pensile vines a hundred arches bend;  
Rais'd by the hand of Phœbus and of Jove,  
The seats of Iris.—Rise, Iberian Man!  
Rise, maid of Ocean! I myself will rise.  
Vigorous with youth, with soaring soul endued,  
I feel not earth beneath me—lo I snatch  
The sunbeam, scorn the thunder, climb the skies!  
What force have you inform'd me with! what sight,  
Piercing thro' darkness and futurity.

Yonder, where, sailing slow, the clouds retire, 290  
How grand a prospect opens! Alps o'er Alps  
Tower, to survey the triumphs that proceed.\*  
There, while Garumna† dances in the gloom  
Of larches, mid her Naids, or reclined  
Leans on a broom-clad bank to watch the sports  
Of some far-distant chamois silken-hair'd,  
The chaste Pyrené, drying up her tears,  
Finds, with your children, refuge: yonder, Rhine  
Lays his imperial sceptre at their feet.

What hoary form so vigorous vast bends there? 300  
Time,—Time himself throws off his motly garb  
Figur'd with monstrous men and monstrous gods,  
And in pure vesture enters their pure fanes,  
A proud partaker of their festivals.  
Captivity led captive, War o'erthrown,  
They shall o'er Europe, shall o'er Earth extend  
Empire that seas alone and skies confine,‡  
And glory that shall strike the crystal stars.

### END OF BOOK THE SIXTH

† "Garumna", the river Garonne, which rises in the Pyrenean mountains. [L. footnote only in 1803.]

‡ "Empire that seas alone and skies confine." The empire of justice and equality. Great hopes were raised from the French revolution, but every good man is disappointed. God forbid that we should ever be impelled to use their means of amelioration, or that our arms should be attended by success, like theirs,—internal and external subjugation. [L. only in 1803.]

276 essay] essay text, essay errata 1798.  
1803 see notes at end of vol.

292 proceed.\* For footnote only in  
293 Garumna] the Garonne 1798.

# HEROIC POEMS

## THE SEVENTH BOOK OF *GEBIR*

### ARGUMENT

AGAINST colonization in peopled countries. All nature dissuades from whatever is hostile to equality. The day, according to expectation, of *Charoba's* marriage with *Gebir*. The games of the Tartessians, Gadites, Nebrissans, &c. Sensations of *Gebir*—of *Charoba*. Description of her bath. Preparations. Ardor of the people. She sets out. *Gebir* meets her. Observation by one of her handmaids. The procession. They mount their thrones. *Dalica* appears—throws perfumes over the head and feet of *Gebir*—draws over his shoulders the deadly garment. *Charoba*, who observes, but misinterprets the change in his countenance, with an emotion of tenderness and fear, expects the declaration of his love. He descends from his throne. Astonishment of the Iberians. Horror of *Charoba*—her grief—her love—repeats his name—embraces him in the agonies of despair—calls earth and heaven to attest her innocence—laments most passionately that wretchedness like her's must seem infinitely too great for any thing but guilt—implores instant death—appeals to *Dalica*—acquits her of any evil intentions—but accuses the *demons* of tainting the deadly robe—apostrophe to her parents, particularly to her mother—to *Gebir*. He recovers to perceive her sorrows, is consoled, and dies.

### GEBIR

#### BOOK VII

WHAT mortal first, by adverse fate assail'd,  
Trampled by tyranny, or scoft by scorn,  
Stung by remorse, or wrung by poverty,  
Bade, with fond sigh, his native land farewell?  
Wretched! but tenfold wretched, who resolv'd  
Against the waves to plunge th' expatriate keel,  
Deep with the richest harvest of his land!

Driven with that weak blast which Winter leaves,\*  
Closing his palace-gates on Caucasus,  
Oft hath a berry risen forth a shade:  
From the same parent plant, another lies  
Deaf to the daily call of weary hind—  
Zephyrs pass by, and laugh at his distress.  
By every lake's and every river's side†  
The Nymphs and Nais teach Equality:  
In voices gently querulous they ask

10

\* Those who have left their country from a sense of injustice or from indifference, have often flourished; while those whom the mother country has sent out with great care and expence, have utterly deceived her expectations. [*L. footnote only in 1803.*]

† Here are twenty verses which were not in the first edition. They describe the equality which nature teaches, the absurdity of colonizing a country which is peopled, and the superior advantage of cultivating those which remain unoccupied. [*L. footnote only in 1803.*]

Argument. *Only in 1803.* 1 adverse fate] various ills 1798. 2 scoft] scoff 1846.  
2 tyranny] Tyranny 1798. 3 poverty] Poverty 1798. 4 Bade . . . sigh,] Prime  
evil! bade 1798. farewell] farewell 1831, 1846. 8 weak] bleak 1798. 12 hind]  
wind text, hind errata 1798. ll. 14–33 not in 1798. 15 Naisd] Naiads 1846.

## GEBIR: BOOK VII

"Who would with aching head and toiling arms  
 Bear the full pitcher to the stream far off?  
 Who would, of power intent on high emprise,  
 Deem less the praise to fill the vacant gulph 20  
 Than raise Charybdis upon Etna's brow?"  
 Amidst her darkest caverns most retired,  
 Nature calls forth her filial Elements  
 To close around and crush that monster *Void*.—  
 Fire, springing fierce from his resplendent throne,  
 And Water, dashing the devoted wretch  
 Woundless and whole, with iron-colour'd mace,  
 Or whirling headlong in his war-belt's fold.  
 Mark well the lesson, man! and spare thy kind.  
 Go, from their midnight darkness wake the woods, 30  
 Woo the lone forest in her last retreat—  
 Many still bend their beauteous heads unblest  
 And sigh aloud for elemental man.  
 Thro' palaces and porches, evil eyes  
 Light upon ev'n the wretched, who have fled  
 The house of bondage, or the house of birth:  
 Suspicions, murmurs, treacheries, taunts, retorts,  
 Attend the brighter banners that invade;  
 And the first horn of hunter, pale with want,  
 Sounds to the chase; the second to the war. 40  
 The long awaited day at last arrived,  
 When, linkt together by the seven-arm'd Nile,  
 Egypt with proud Iberia should unite.  
 Here the Tartessian, there the Gadite tents  
 Rang with impatient pleasure: here engaged  
 Woody Nebrissa's quiver-bearing crew,  
 Contending warm with amicable skill:  
 While they of Durius raced along the beach,  
 And scatter'd mud and jeers on those behind.  
 The strength of Bœtis, too, removed the helm, 50  
 And stript the corslet off, and staunched the foot  
 Against the mossy maple, while they tore

20 gulph] gulf 1831, 1846.  
 22 Amidst] Amid 1831, 1846.  
 l. 33 ed. 1798 has:

21 Than] Then *mispr.* 1831. Etna's] Ætna's 1846.  
 32 still] stil 1831. 34 Thro' . . . eyes] After

So falls it here: and, [so in text, one in *errata*] driven forth by Fate,  
 On any rock may rest; but evil eyes

35 upon . . . wretched] on the weak, or restless 1798; upon e'en the wretched 1831, 1846.  
 40 second to the] second sounds to 1846. 44 Tartessian] Tartesian 1831. 48 they]  
 those 1798. 49 those] all 1831, 1846. 50 Bœtis] Bætis 1831, 1846.



## HEROIC POEMS

Their quivering lances from the hissing wound.  
 Others pushed forth the prows of their compeers;  
 And the wave, parted by the pouncing beak,  
 Swells up the sides, and closes far astern:  
 The silent oars now dip their level wings,  
 And weary with strong stroke the whitening wave.  
 Others, afraid of tardiness, return.

Now, entering the still harbour, every surge

60

Runs with a louder murmur up their keel,

And the slack cordage rattles round the mast.

Sleepless, with pleasure and expiring fears,

Had Gebir risen ere the break of dawn,

And o'er the plains appointed for the feast

Hurried with ardent step: the swains admired

What could so transversely sweep off the dew,

For never long one path had Gebir trod,

Nor long, unheeding man, one pace preserved.

Not thus Charoba. She despair'd the day.

70

The day was present: true: yet she despair'd.

In the too tender and once tortured heart

Doubts gather strength from habit, like disease;

Fears, like the needle verging to the pole,

Tremble and tremble into certainty.

How often, when her maids with merry voice

Call'd her, and told the sleepless queen 'twas morn,

How often would she feign some fresh delay,

And tell them (tho' they saw) that she arose.\*

Next to her chamber, closed by cedar doors,

80

A bath, of purest marble, purest wave,

On its fair surface bore its pavement high.

Arabian gold inclosed the crystal roof,

With fluttering boys adorn'd and girls unrobed,

These, when you touch the quiet water, start

From their aerial sunny arch, and pant

Entangled midst each other's flowery wreaths,

And each pursuing is in turn pursued.

Here came at last, as ever wont at morn,

\* "Tho' they saw." If this were not taken parenthetically, and read so, it would convey a double sense. Charoba told the attendants that she was rising, "tho' they saw"—tho' they were in the apartment, and could perceive that there were no preparations for that purpose. [*L. footnote only in 1803.*]

54 pushed] pused *text 1798*, push'd *in errata*, push 1831, 1846. 67 could . . . off] so transversely could have swept 1831, 1846. 79 them] 'em 1831, 1846. 83 inclosed] enchased 1831, 1846. 87 midst] mid 1831, 1846. flowery] flowry 1798.

## GEBIR: BOOK VII

Charoba: long she linger'd at the brink,  
Often she sighed, and, naked as she was,  
Sat down, and leaning on the couch's edge,  
On the soft inward pillow of her arm  
Rested her burning cheek: she moved her eyes;  
She blush'd; and blushing plung'd into the wave.

Now brazen chariots thunder thro' each street,  
And neighing steeds paw proudly from delay.  
While o'er the palace breathes the dulcimer,  
Lute, and aspiring harp, and lisping reed;  
Loud rush the trumpets, bursting thro' the throng,  
And urge the high-shoulder'd vulgar; now are heard  
Curses and quarrels and constricted blows,  
Threats and defiance and suburban war.

Hark! the reiterated clangor sounds!  
Now murmurs, like the sea, or like the storm,  
Or like the flames on forests, move and mount  
From rank to rank, and loud and louder roll,  
Till all the people is one vast applause.  
Yes, 'tis herself—Charoba—now the strife!  
To see again a form so often seen.

Feel they some partial pang, some secret void,  
Some doubt of feasting those fond eyes again?  
Panting imbibe they that refreshing sight\*  
To reproduce in hour of bitterness?  
She goes; the king awaits her from the camp.  
Him she descried; and trembled ere he reached  
Her car; but shudder'd paler at his voice.  
So the pale silver at the festive board  
Grows paler fill'd afresh and dew'd with wine;  
So seems the tenderest herbage of the spring  
To whiten, bending from a balmy gale.  
The beauteous queen alighting he received,  
And sighed to loose her from his arms; she hung  
A little longer on them thro' her fears,  
Her maidens followed her: and one that watch'd,

\* "Panting imbibe they that refreshing sight  
To reproduce in hour of bitterness?"

This metaphor is taken from the country. It alludes to the camel, which is said to be able to refresh itself with the water which it has imbibed and secreted many days. [L. footnote only in 1803.]

91 Often . . . sighed] she om. in text 1798, added in errata. 92 couch's] couchis  
1831. 96 chariots] charriots 1798. 104 clangor] clangour 1831, 1846.  
108 Till] Til 1831. 116 he] she text, he errata 1798.

## HEROIC POEMS

One that had call'd her in the morn, observ'd  
How virgin passion with unfuel'd flame  
Burns into whiteness; while the blushing cheek  
Imagination heats and Shame imbues.

Between both nations, drawn in ranks, they pass.

130

The priests, with linen ephods, linen robes,  
Attend their steps, some follow, some precede,  
Where, cloath'd with purple intertwined with gold,  
Two lofty thrones commanded land and main.  
Behind and near them, numerous were the tents  
As freckled clouds o'erfloat our vernal skies,  
Numerous as wander in warm moonlight nights,  
Along Meander's or Cäyster's marsh,  
Swans, pliant-neckt, and village storks, revered.  
Throughout each nation moved the hum confused,  
Like that from myriad wings, o'er Scythian cups  
Of frothy milk, concreted soon with blood.

140

Throughout the fields the savory smoke ascends,  
And boughs and branches shade the hides unbroached.  
Some roll the flowery turf to form a seat,  
And others press the helmet—now resounds  
The signal!—queen and monarch mount the thrones.  
The brazen clarion hoarsens: many leagues  
Above them, many to the south, the hern  
Rising with hurried croak and throat outstretched,  
Plows up the silvering surface of her plain.

150

Tottering, with age's zeal, and mischief's haste,  
Now was discover'd Dalica: she reached  
The throne: she lean'd against the pedestal;  
And now ascending stood before the king.  
Prayers for his health and safety she prefer'd,  
And o'er his head and o'er his feet she threw  
Myrrh, nard, and cassia, from three golden urns.  
His robe of native woof she next removed,  
And round his shoulders drew the garb accurst,  
And bow'd her head, and parted: soon the queen  
Saw the blood mantle in his manly cheeks,  
And fear'd, and fault'ring sought her lost replies,  
And blest the silence that she wished were broke.

160

128 whiteness] paleness 1798. 132 precede] preceed 1798. 133 cloath'd]  
clothed 1846. 138 Cäyster's] Cayster's 1798, 1846 Cayster's 1831. 143 savory]  
savoury 1831, 1846. 145 to form] into 1831, 1846. 146 press] take 1798. 149 hern]  
heron 1798, 1831, 1846. 154 lean'd] leant 1831, 1846. 157 And o'er] And on 1798.  
161 and parted] departing 1846. 163 fault'ring] faultring 1798. faltering 1831, 1846.

## GEBIR: BOOK VII

Alas, unconscious maiden! night shall close,  
And love, and sovereignty, and life dissolve,  
And Egypt be one desert drench'd in blood.

When thunder overhangs the fountain's head,  
Losing their wonted freshness, every stream  
Grows turbid; grows with sickly warmth suffused: 170  
Thus were the brave Iberians, when they saw  
The king of nations from his throne descend.  
Scarcely, with pace uneven, knees unnerved,  
Reach'd he the waters: in his troubled ear  
They sounded murmuring drearily; they rose  
Wild, in strange colours, to his parching eyes:  
They seem'd to rush around him, seem'd to lift  
From the receding earth his helpless feet.  
He fell—Charoba shriek'd aloud—she ran—  
Frantic with fears and fondness, wild with woe, 180  
Nothing but Gebir dying she beheld.  
The turban that betray'd its golden charge  
Within, the veil that down her shoulders hung,  
All fallen at her feet! the furthest wave  
Creeping with silent progress up the sand,  
Glided thro' all, and rais'd their hollow folds.  
In vain they bore him to the sea, in vain  
Rubb'd they his temples with the briny warmth.  
He struggled from them, strong with agony,  
He rose half up; he fell again; he cried 190  
“Charoba! O Charoba!” She embraced  
His neck, and raising on her knee one arm,  
Sighed when it moved not, when it fell she shrieked,  
And clasping loud both hands above her head,  
She call'd on Gebir, call'd on earth, on heaven.  
“Who will believe me; what shall I protest;  
How innocent, thus wretched? \* God of Gods,  
Strike me—who most offend thee most defy—  
Charoba most offends thee—strike me, hurl  
From this accursed land, this faithless throne. 200

\* “How innocent, thus wretched?” How shall I appear innocent in the eyes of mankind, when the Gods have afflicted me with so grievous a calamity? She has no suspicion that Dalica was conscious of the effect which the robe had produced. [L. footnote only in 1803.]

166 sovereignty] sovranty 1831, 1846. 167 desert drench'd] desert drencht 1831, 1846. 168 fountain's head] fountain heads 1798, fountain-head 1846. 169 their] its 1831, 1846. 176 colours] colors 1798. 180 wild] mazed 1831, 1846. 183 shoulders] shoulder 1846. 188 Rubb'd] Rub'd 1831. briny] briney 1798.

## HEROIC POEMS

O Dalica! see here the royal feast!  
 See here the gorgeous robe! you little thought  
 How have the demons dyed that robe with death.  
 Where are ye, dear fond parents! when ye heard  
 My feet in childhood pat the palace floor,  
 Ye started forth, and kist away surprize—  
 Will ye now meet me! how, and where, and when?  
 And must I fill your bosom with my tears,  
 And, what I never have done, with your own!  
 Why have the Gods thus punish'd me? what harm  
 Have ever I done them? have I profaned  
 Their temples, ask'd too little, or too much?  
 Proud if they granted, griev'd if they withheld?  
 O mother! stand between your child and them!  
 Appease them, soothe them, soften their revenge,  
 Melt them to pity with maternal tears.  
 Alas, but if you cannot!—they themselves  
 Will then want pity rather than your child.  
 O Gebir! best of monarchs, best of men,  
 What realm hath ever thy firm even hand  
 Or lost by feebleness, or held by force!  
 Behold, thy cares and perils how repaid!  
 Behold the festive day, the nuptial hour!  
 Me miserable, desolate, undone!”

210

220

Thus raved Charoba: horror, grief, amaze,  
 Pervaded all the host: all eyes were fixt:  
 All stricken motionless and mute—the feast  
 Was like the feast of Cepheus,\* when the sword  
 Of Phineus, white with wonder, shook restrain'd,  
 And the hilt rattled in his marble hand.  
 She heard not, saw not; every sense was gone;  
 One passion banish'd all; dominion, praise,  
 The world itself was nothing—Senseless man—  
 What would thy fancy figure now from worlds?  
 There is no world to those that grieve and love.  
 She hung upon his bosom, prest his lips,  
 Breath'd, and would feign it his that she resorbed.  
 She chafed the feathery softness of his veins,

230

\* “The feast of Cepheus.” This story is told at large in the *Metamorphoses* of Ovid. Phineus was turned into marble by the Gorgon shield. [*L. footnote only in 1803. See Ovid, Met. v.*]

213 withheld] withheld 1831.  
 1846.

225 horror] horror 1831.

217 cannot] can not 1846.

228 sword] Sword 1798.

l. 224 om. 1831,

## GEBIR: BOOK VII

That swell'd out black, like tendrils round their vase  
 After libation: lo! he moves! he groans! 240  
 He seems to struggle from the grasp of death.  
 Charoba shriek'd, and fell away; her hand  
 Still clasping his, a sudden blush o'erspread  
 Her pallid humid cheek, and disappear'd.  
 'Twas not the blush of shame—what shame has woe?—  
 'Twas not the genuine ray of hope; it flashed  
 With shuddering glimmer thro' unscatter'd clouds;  
 It flash'd from passions rapidly opposed.

Never so eager, when the world was waves,  
 Stood the less daughter of the ark, and tried 250  
 (Innocent this temptation!) to recall  
 With folded vest, and casting arm, the dove:  
 Never so fearful, when amidst the vines  
 Rattled the hail, and when the light of heaven  
 Closed, since the wreck of Nature, first eclipsed—  
 As she was eager for his life's return,  
 As she was fearful how his groans might end.  
 They ended:—cold and languid calm succeeds.  
 His eyes have lost their lustre; but his voice  
 Is not unheard, tho' short: he spake these words. 260

“And weepst thou, Charoba! shedding tears  
 More precious than the jewels that surround  
 The neck of kings entomb'd!—then weep, fair queen,  
 At once thy pity and my pangs assuage.  
 Ah! what is grandeur—glory—they are past!  
 When nothing else, nor life itself, remains,  
 Still the fond mourner may be call'd our own.  
 Should I complain of Fortune? how she errs,  
 Scattering her bounty upon barren ground,  
 Slow to allay the lingering thirst of Toil? 270  
 Fortune, 'tis true, may err, may hesitate;  
 Death follows close, nor hesitates nor errs.  
 I feel the stroke! I die!” He would extend  
 His dying arm; it fell upon his breast.  
 Cold sweat and shivering ran o'er every limb,  
 His eyes grew stiff; he struggled and expired.

THE END

239 swell'd] swel'd 1798. 241 death] Death 1798. 243 Still... o'erspread] Stil... o'erspred 1831. 246 hope] Hope 1798. l. 250 See note at end of vol. 253 amidst] amid 1831, 1846. 255 eclipsed] eclispat 1831, 1846. 258 succeeds] succedes 1831. 259 lustre] luster 1831. but] bnt mispr. 1798. 265 grandeur] grandour 1831. 266 nor] not 1798, 1831, 1846. 267 Still] Stil 1831.

# HEROIC POEMS

## CRYSAOR

[Printed 1800, published in 1802; reprinted 1846, 1847, 1859, 1876. In 1876 "Crysaor" and "Regeneration" beginning "We are what suns and winds and waters make us" were wrongly printed as forming one poem. Text, 1802.]

### ADVERTISEMENT TO THE STORY OF CRYSAOR

Hardly any thing remains that made ancient Iberia classic land. We have little more than the titles of fables—than portals, as it were, covered over with gold and gorgeous figures, that shew us what once must have been the magnificence of the whole interior edifice. Lucan has wandered over Numidia, and Virgil too at the conclusion of his *Georgics*, has left the indelible mark of his footstep near the celebrated Pharos of Egypt. But, in general, the poets of Greece and Italy were afraid of moving far from the latest habitations of their tutelar gods and heroes. I am fond of walking by myself; but others, who have gone before me, may have planted trees, or opened vistas, and rendered my walks more amusing. I had begun to write a poem\* connected in some degree with the early history of Spain; but doubtful whether I should ever continue it, and grown every hour more indifferent, I often sat down and diverted my attention with the remotest views I could find. The present is a sketch.

### STORY OF CRYSAOR

COME, I beseech ye, Muses! who, retired  
Deep in the shady glens by Helicon,  
Yet know the realms of ocean, know the laws  
Of his wide empire, and throughout his court  
Know every Nymph, and call them each by name;  
Who from your sacred mountain see afar  
O'er earth and heaven, and hear and memorize  
The crimes of men and counsels of the Gods;  
Sing of those crimes and of those counsels, sing  
Of Gades sever'd from the fruitful main;  
And what befel, and from what mighty hand,  
Crysaör, sovereign of the golden sword.

10

'Twas when the high Olympus shook with fear,  
Lest all his temples, all his groves, be crushed  
By Pelion piled on Ossa: but the sire  
Of mortals and immortals waved his arm  
Around, and all below was wild dismay:

\* "The Phocæans." [L.]

Advertisement. Not reprinted. l. 2 portals] door-posts 1800. l. 4. The allusion to Lucan and Virgil seems to need correction. See Virgil's reference to Numidia, *Georgics* iii. 339 ff. and Lucan, viii. 445: *petimus Pharon arvaque Lagi*. [W.] 8 opened] entered on 1800. 10 continue] get thro 1800.

Title. Story of om. 1846-1859. Crysaor 1846-1859: name so spelt throughout poem. 7 memorize] so in errata 1802, memorate in text. 11 befel] befell 1846-1859. 12 Crysaör, sovereign] Crysaor, wielder 1846-1859. 13 paragraphing mine. [W.] 14 crushed] crusht. 1846-1859.

## CRYSAOR

Again—'twas agony: again—'twas peace.  
 Crysäör still in Gades tarrying,  
 Hurl'd into ether, tinging, as it flew, 20  
 With sudden fire the clouds round Saturn's throne,  
 No pine surrender'd by retreating Pan,  
 Nor ash, nor poplar pale; but swoln with pride  
 Stood towering from the citadel; his spear  
 One hand was rested on, and one with rage  
 Shut hard, and firmly fixt against his side;  
 His frowning visage, flusht with insolence,  
 Rais'd up oblique to heaven. "O thou," he cried,  
 "Whom nations kneel to, not whom nations know,  
 Hear me, and answer, if indeed thou can'st, 30  
 The last appeal I deign thee or allow.  
 Tell me, and quickly, why should I adore,  
 Adored myself by millions? why invoke,  
 Invoked with all thy attributes? men wrong  
 By their prostrations, prayers, and sacrifice,  
 Either the gods, their rulers, or themselves:  
 But flame and thunder fright them from the *Gods*,  
*Themselves* they cannot, dare not—they are ours,  
*Us*—dare they, can they, *us*? but triumph, Jove!  
 Man for one moment hath engaged his lord, 40  
 Henceforth let merchants value him, not kings.\*  
 No! lower thy sceptre, and hear Atrobal,  
 And judge aright to whom men sacrifice.  
 My children, said the sage and pious priest,  
 Mark there the altar! tho' the fumes aspire  
 Twelve cubits ere a nostril they regale,  
 'Tis myrrh for Titans, 'tis but air for Gods.  
 Time changes, Nature changes, I am changed!  
 Fronting the furious lustre of the sun,  
 I yielded to his piercing swift-shot beams 50  
 Only when quite meridian, then abased  
 These orbits to the ground, and there surveyed  
 My shadow—strange and horrid to relate!  
 My very shadow almost disappeared!  
 Restore it, or by earth and hell I swear  
 With blood enough will I refascinate

19 still] stil 1847, 1859.

footnote, only in 1802, see notes at end of vol.

Atrobal] ? misprint for Ithobal.  
and king of the Sidonians. [W.]

38 cannot] can not 1846-1859.

at end of vol.

Ethbaal (in the Bible) was high priest of Ashtoreth

41 kings\*] for

42 sceptre] scepter 1847, 1859.

49 lustre] luster 1847.



## HEROIC POEMS

The cursed incantation: thou restore,  
And largely; or my brethren, all combined,  
Shall rouse thee from thy lethargies, and drive  
Far from thy cloud-soft pillow, minion-prest,  
Those leering lassitudes that follow Love." 60

The smile of disappointment and disdain  
Sat sallow on his pausing lip half-closed;  
But, neither headlong importunity,  
Nor gibing threat of reed-propt insolence,  
Let loose the blast of vengeance: heaven shone bright,  
Still, and Crysäör spurn'd the prostrate land.  
But the triumphant Thunderer, now mankind  
(Criminal mostly for enduring crimes—)  
Provoked his indignation, thus besought 70  
His trident-sceptred brother, triton-borne.

"O Neptune! cease henceforward to repine.  
They are not cruel, no—the destinies  
Intent upon their loom, unoccupied  
With aught beyond it's moody murmuring sound,  
Will neither see thee weep nor hear thee sigh:  
And wherefor weep, O Neptune, wherefor sigh!  
Ambition? 'tis unworthy of a God,  
Unworthy of a brother! I am Jove,  
Thou, Neptune,—happier in uncitied realms, 80  
In coral hall or grotto samphire-ciel'd,  
Amid the song of Nymphs and ring of shells,  
Thou smoothest at thy will the pliant wave  
Or liftest it to heaven.—I also can  
Whatever best beseems me, nor for aid  
Unless I loved thee, Neptune, would I call.  
Tho' absent, thou hast heard, and hast beheld,  
The profanation of that monstrous race,  
That race of earth-born giants—one survives—  
The rapid-footed Rhodan, mountain-rear'd, 90  
Beheld the rest defeated; still remain  
Scatter'd throughout interminable fields,  
Sandy and sultry, and each hopeless path  
Choaked up with crawling briars and bristling thorns,  
The flinty trophies of their foul disgrace.

60 pillow] pillar *text*, pillow *errata* 1802. 67 Still . . . Crysäör] And proud  
Chrysaor 1846–1859. 71 -sceptred] -sceptered 1846–1859. 77 wherefor *bis*]  
wherefore 1846–1859. 81 -ciel'd] ceil'd 1846. 91 still] stil 1847, 1859.

## CRYSAOR

Crysäör, Sovereign of the golden sword,  
 Still hails as brethren men of stouter heart,  
 But, wise confederate, shuns Phlegroean fields.  
 No warrior he, yet who so fond of war,  
 Unfeeling, scarce ferocious; flattery's dupe 100  
 He fancies that the gods themselves are his;  
 Impious, but most in prayer:—now re-assert  
 Thy friendship, raise thy trident, strike the rocks,  
 Sever him from mankind." Then thus replied  
 The Nymph-surrounded monarch of the main.

"Empire bemoan I not, however shared,  
 Nor Fortune frail, nor stubborn Fate, accuse:  
 No!—mortals I bemoan! when Avarice,  
 Plowing these fruitless furrows, shall awake 110  
 The basking Demons, and the dormant Crimes,  
 Horrible, strong, resistless, and transform  
 Meekness to Madness, Patience to Despair.  
 What is Ambition? What but Avarice?  
 But Avarice in richer guise arrayed,  
 Stalking erect, loud-spoken, lion-mien'd,  
 Her brow uncrost by care, but deeply markt,  
 And darting downwards 'twixt her eyes hard-lasht  
 The wrinkle of command.—could ever I  
 So foul a fiend, so fondly too, caress?  
 Judge me not harshly, judge me by my deeds." 120

Tho' seated then on Africs further coast,  
 Yet sudden, at his voice, so long unheard—  
 For he had grieved, and treasured up his grief—  
 With short kind greeting, meet from every side  
 The Triton herds, and warm with melody  
 The azure concave of their curling shells.  
 Swift as an arrow, as the wind, as light,  
 He glided thro' the deep, and now, arrived,  
 Lept from his pearly beryl-studded car.  
 Earth trembled—the retreating tide, black-brow'd, 130  
 Gather'd new strength, and rushing on, assail'd  
 The promontory's base: but when the God  
 Himself, resistless Neptune, struck one blow,

96 Crysäör, Sovereign] Chrysaor, wielder 1846–1859. 97 Still] Stil 1847, 1859.  
 98 Phlegroean] Phlegroean *rectius* 1846–1859. 103 rocks] rock 1846–1859. 114 guise  
 arrayed] guise array'd 1846–1859. 117 downwards] downward 1846–1859.

## HEROIC POEMS

Rent were the rocks asunder, and the sky  
 Was darkened with their fragments ere they fell.  
 Lygea vocal, Zantho yellow-hair'd,  
 Spio with sparkling eyes, and Beroë  
 Demure, and sweet Iōné, youngest-born,  
 Of mortal race, but grown divine by song—  
 Had you seen playing round her placid neck  
 The sunny circles, braidless and unbound,—  
 O! who had call'd them borders of a storm!  
 These, and the many sister Nereïds,  
 Forgetful of their lays and of their loves,  
 All, unsuspecting of the dread intent,  
 Stop suddenly their gambols, and with shrieks  
 Of terror plunge amid the closing wave:  
 Still, just above, one moment more, appear  
 Their darken'd tresses floating in the foam.

140

Thrown prostrate on the earth, the Sacrilege  
 Rais'd up his head astounded, and accurs'd  
 The stars, the destinies, the gods—his breast  
 Panted from consternation, and dismay,  
 And pride untoward, on himself o'erthrown.  
 From his distended nostrils issued gore,  
 At intervals, with which his wiry locks,  
 Huge arms, and bulky bosom, shone beslimed:  
 And thrice he call'd his brethren, with a voice  
 More dismal than the blasts from Phlegethon  
 Below, that urge along ten thousand ghosts  
 Wafted loud-wailing o'er the fiery tide.  
 But answer heard he none—the men of might  
 Who gather'd round him formerly, the men  
 Whom frozen at a frown, a smile revived,  
 Were far—enormous mountains interposed,  
 Nor ever had the veil-hung pine out-spread  
 O'er Tethys then her wandering leafless shade:  
 Nor could he longer under wintry stars  
 Suspend the watery journey, nor repose  
 Whole nights on Ocean's billowy restless bed;  
 No longer, bulging thro' the tempest, rose

150

160

170

136 Lygea] Lygeia 1846-1859. 137 Beroë] Bervë text, Beroë errata 1802. Cf. *Gebir* vi. 36. 138 Iōné] Ione 1846-1859. Cf. *Gebir*, vi. 37, 40. 140 you] he 1847, 1859. 150 paragraphing mine. [W.] 156 with which] wherewith errata 1859. 161 fiery 1846-1859. 166 out-spread] out-spreed, 1847, 1859. 168 wintry] winter 1847, 1859.

## CRYSAOR

That bulky bosom; nor those oarlike hands,  
 Trusted ere mortal's keenest ken conceived  
 The bluest shore—threw back opposing tides.  
 Shrunk mid brutal hair his violent veins  
 Subsided, yet were hideous to behold  
 As dragons panting in the noontide brake.  
 At last, absorbing deep the breath of heaven,  
 And stifling all within his deadly grasp,  
 Struggling, and tearing up the glebe, to turn;  
 And from a throat that, as it throb'd and rose,  
 Seem'd shaking ponderous links of dusky iron,  
 Uttering one anguish-forced indignant groan,  
 Fired with infernal rage, the spirit flew.

180

Nations of fair Hesperia! lo o'erthrown  
 Your peace-embracing war-inciting king!  
 Ah! thrice twelve years, and longer, ye endured  
 Without one effort to rise higher, one hope  
 That heaven would wing the secret shaft aright,  
 The abomination!—hence 'twas Jove's command  
 That, many hundred, many thousand, more,  
 Freed from one despot, still from one unfreed,  
 Ye crouch unblest at Superstition's feet.  
 Her hath he sent among ye; her, the pest  
 Of men below, and curse of Gods above:  
 Hers are the last worst tortures they inflict  
 On all who bend to any kings but them.  
 Born of Sicanus, in the vast abyss  
 Where never light descended, she survived  
 Her parent; he omnipotence defied,  
 But thunderstruck fell headlong from the clouds;  
 She tho' the radiant ether overpower'd  
 Her eyes, accusom'd to the gloom of night,  
 And quenched their lurid orbs, Religion's helm  
 Assuming, vibrated her Stygian torch,  
 Till thou, Astræa! tho' behind the Sire's  
 Broad egis, trembledst on thy golden throne.

190

200

172 oarlike] oerlike *text*, oarlike *errata* 1802.      197 kings] king 1846–1859.  
 198 Sicanus] *Sicily was called Sicania after him. Cf. Gebir, vi. 173. [W.]* 206 Till  
 thou] Till then *text*, Till thou *errata* 1802; Til thou 1846, 1859.    207 golden] heavenly  
 1846–1859.

# HEROIC POEMS

## THE PHOCÆANS

[Two fragments (1 and 3) printed in 1800 and published in 1802; a connecting link (2) between them published in 1897; and a sequel (4) published in 1897. Text, fragments 1 and 3, 1802; fragments 2 and 4, 1897. See notes at end of volume.]

### [FRAGMENT I]

#### FROM THE PHOCÆANS

##### ARGUMENT

[Dedication to Liberty, the Muses invoked. Persian invasion of Ionia. Fall of Priene. Defying Cyrus and his host the Phocæans sail to Iberia and seek aid from the king of Tartessus. Speech of Protis their leader and the king's reply. A minstrel from Miletus at the king's bidding recounts the woes of the Tartessians and how these were happily at an end. Their country was invaded by men of Tyre and Sidon, their elders were slain, many of the younger fled to Calpe. Adventures of Hercules in that region. What befel the invaders is next related by the minstrel. Their wives and daughters, performing religious rites on a river bank, were carried off by Nebrissan hill-men. Meanwhile Tartessian fugitives with restored courage had gone back to Tartessus town and overpowered the garrison. Some of the invaders escaped to their ships, a few sought safety inland, the rest were slain. The minstrel then tells how another party of the invaders which left the town, before its recapture, to join wives and daughters beside Lacippo's fount, learnt their fate. Meeting two Nebrissan boys mentioned earlier in the narrative they sacrificed them in revenge for the abduction of their own kindred. Retracing their steps they found Tartessus again in possession of its rightful masters. Here the minstrel's story and the first fragment of the poem end.—W.]

HEROES of old would I commemorate.  
Those heroes, who obeyed the high decree  
To leave Phocæa, and erect in Gaul  
Empire, the fairest heaven had e'er design'd;  
And, borne amidst them, I would dedicate  
To thee O Liberty the golden spoils.  
For, Liberty, 'tis thou whose voice awakes  
Their sons, from slumber in the setting beams  
Of scepter'd Power, and banishest from Earth  
Tho' tardier than hell's heaviest cloud she move,  
And leave behind the wizard cup and sword—  
Circæan soul-dissolving Monarchy.

10

Say, daughters of Mnemosyne and Jove,  
Speak, hearts of harmony! what sacred cause  
United, so long sever'd, in debate,  
Pallas and Neptune? 'twas when every god  
Flew shuddering from the royal feast accurst,

*Title.* THE PHOCÆANS, followed in 1802 by a preface, for which see notes at end of volume. A second title, FROM THE PHOCÆANS, and the first fragment of the projected poem, followed the preface.

*Argument* of Fragment I, written for present edition.

## THE PHOCÆANS

With Ceres, most offended, these ordain  
Th' eternal terror of proud thrones to rise:  
Such among eastern states Phocæa stood, 20  
Such, amid Europe's oaken groves retired.

Now had Priéné mourn'd her murder'd swains,  
Who late ascending Mycalé, released  
The pipe, and sitting on the way-side crag  
Temper'd the tabor to their roundelays:  
Of brittle ivy, from the living stone  
Stript off with haste, before their partners came,  
Chaplets to ward off envy they combined,  
To ward off envy, not to ward off death,  
Nor to survive themselves: now with amaze 30  
Meander, rising slow from sedgey bed,  
Sees soaring high the white-wing'd multitude  
Of cranes and cynets, like a sunny cloud,  
Nor till they circle lower, distinguishes  
The aerial blue between, and feeble cries  
From thin protended throat: Pactolus tore  
His yellow hair with human blood defiled,  
And spurn'd his treacherous waves and tempting sand.

Of cities, built by heroes, built by Gods,  
Throughout the Ægæan, Asia now surveyed 40  
None but Phocæa free: her bolder youth  
The galling yoke of gifted peace disdain.  
On far Iberia's friendly coast arrived,  
Rich streamers, snatched from conquest, they display;  
And Persic spoils, in sportive mockery worn,  
Flutter and rustle round the steeds, that rear'd  
Amid the caverns of the genial winds,  
On Tagrus' top, start side-long from the tide.  
All are advanced to manhood for the hour.  
With sweet solicitude and fearful joy, 50  
Each mother from the shaded ship descries  
Her son amid the contest, and her son  
Or now excels each rival in the race,  
Or if behind them will ere long excel.  
Naarchus, whose attemper'd hand heaven-taught,  
Directed thro' wide seas and wearying straits

39 *The division into paragraphs here, and at lines 79, 85, 100, 112, 120, 160, 200, 222, 281, 294, 356, 422 is now made, for the assistance of the reader.* [W.]

## HEROIC POEMS

To rich Tartessus the Phocæan sails,  
Now, leaning back against a stranded skiff,  
Drawn till half upright on the shelving beach,  
Turns idly round the rudder in it's rest,  
And hardly thinks of land; warm youth attracts,  
As amber sweet, the wither'd reed of age.  
Such, on the banks of Hermus, on the banks  
Of that most pleasant of all sacred streams,  
For 'twas the nearest to his native home,  
And first that exercised his crooked oar,  
Now distant, swelling forth with sweet regrets!—  
Such was Naarchus! steadfastly he gazed,  
And harmless envy heav'd one mindful sigh.

60

Meanwhile, with Euxenus, and Ilyelus,  
In council sage, but stricken sore by years,  
And Cimos, firm in friendship, firm in fight,  
And more, whose wisdom, and whose bravery,  
The hallowed bosom of but few records,  
Men, high in nature, high in sphere, of souls  
That burn in battle, or that shine in peace—  
Protis, the son of Cyrnus, in the halls  
Of Arganthonius, suppliant, thus implores  
His peace, and his protection.

70

“Mighty king,

If ever thou injuriously hast borne  
The rage of ruthless war, and surely war  
Hath envied, and hath visited, a realm  
So flourishing, so prosperous, behold  
The scattered ruins of no humble race.”

80

Amid these words, a little from the ground  
He rais'd his aching eyes, and waved his hand  
Where over citron bowers and light arcades  
Hung the fresh garlands fluttering from the mast:  
Then paused; the hoary monarch, stung with grief,  
Sate silent, and observ'd the frequent tear  
Flow bitterly from off each manly cheek,  
Uninterrupted! for the hero's soul  
Flew back upon his country's wrongs, and grown  
Impatient of the pity it required,  
Sunk into sorrow: thus, his foes had said,  
Had foes e'er seen him thus, the helpless child

90

91 Flow] Run *MS. emendation.*

95 Sunk] Sank *MS.*

## THE PHOCÆANS

Putting one arm against it's mother's breast,  
Holds out the other to a stranger's hand,  
But, ere receiv'd, it weeps: th' Iberian king  
Then answer'd,

“Just and holy are the tears  
Of warriors; sweet as cassia to the Gods,  
To man and misery they're the dew of heaven.  
But wherefor thus disconsolate! this arm  
Might heretofore have rescued and avenged,  
And now perhaps may succour.” He embraced  
The stranger, and, embracing him, perceived  
His heart beat heavy thro' his panting vest;  
Then thus continued, “we too have endured  
Insulting power, insatiate avarice,  
But ere the wrongs we suffer'd half were told  
The sun, more rapid now his rays decline  
Would leave the Atlantic wave.”

100

110

The patriot chiefs,  
Around, burn each to hear his own exploits  
And see the history open on his name.  
Fain would they seize congenial glances, fain  
Force attestation from the question'd eye:  
So pants for Glory, Virtue nurst by war,  
That, some amongst them to their neighbours turn  
Not for their neighbours notice but their king's.

Hymneus was present, of Milesian race,  
But he disdain'd his country, and preferr'd  
One struggling hard with tyranny, to one  
Where power o'er slaves was freedom and was rights,  
Nor man degraded could but man degrade.  
The harp, his sorrow's solace, he resumed,  
Whose gently agitating liquid airs  
Melted the wayward shadow of disgrace,  
And, bearing highly up his well-stored heart  
Above the vulgar, bade him cherish Pride.—  
Mother of virtues to the virtuous man,  
Her brilliant heavenly-temper'd ornaments  
Tarnish to blackness at the touch of vice.  
Sometimes the sadly quivering soul-struck wires  
Threw a pale lustre on his native shore;  
When suddenly the sound “*Conspirator*,”  
How harsh from those we serve and those we love!—

120

130



## HEROIC POEMS

Burst with insulting blow the enchanting strain,  
And the fair vision vanish'd into air.  
The pleasant solitude of sunny beach,  
The yellow bank scoopt out with idle hands, 140  
And near, white birds, and further, naked boys,  
That, o'er the level of the lustrous sand, .  
Like kindred broods, seem ready to unite,  
The tempest whirls away,—and where they stood  
Up starts a monster, that, with hiss and howl,  
Seizes the wretch who runs to loose it's chains.

When Arganthonius saw him, he exclaim'd  
“Hymneus! and thou too here! thy glowing words  
Could once, arousing in the warrior's breast  
Enthusiastic rage, sublime the soul 150  
So far above the rocks where Danger broods,  
That she and all her monstrous progeny  
Groveling, and breathing fire, and shadow-winged,  
Become invisible.—O thou of power  
With magic tones Affliction to disarm!  
Thou canst conjure up fury, call down hope,  
Or whisper comfort, or inspire revenge.  
Rise! trace the wanderings of thy comrades, shew  
What men, relying on the Gods, can bear.”

He ended here, and Hymneus thus began. 160  
Long has Tartessus left her fertile fields,  
And, but by forest beast or mountain bird,  
Seen from afar her flocks lie unconsumed;  
The maids of Sidon, and the maids of Tyre  
To whom proud streams thro' marble arches bend,  
Still bid the spindle urge it's whirring flight  
And waft to wealth the luxury of our woes.  
Thus without lassitude barbaric kings  
Shall midst their revels read our history;  
And thou too, warm to fancy, warm to grief, 170  
In hall and arbour, shade and solitude,  
Whose bosom rises at the faintest breath  
From dizzy tower, dark dungeon, stormy rock,  
But rises not, nor moves, to public pangs—  
Woman! our well-wrought anguish shalt admire!  
And toy-taught children overtake our flight.  
But we have conquer'd:—hear me valiant youth!

## THE PHOCÆANS

Untired, and pressing for the course; O hear  
 Ye sires, whom stormy life's vicissitudes  
 At length, have driven on no hostile shore, 180  
 O hear me, nor repine; but cherish hope,  
 And fortune will return and cherish you.  
 We utter'd soothing words from sickening hearts,  
 And with firm voice in flight and rout proclaim'd  
 That we would never yield, would never fly:  
 While thus, revived by confidence, they rose,  
 Fortune gave weight to fancy's golden dreams,  
 And, more than hope dared promise, time perform'd.  
 Thus from some desert rock, which every tide  
 Drenches and deluges, the mariner 190  
 Marks the uneven surges rolling, marks  
 The black pods rattling as the wave retires,—  
 And now another!—high he folds his arms,  
 He groans, looks earnest on, and is resign'd.  
 Danger and safety this dread interval  
 Brings close; the billow self-suspended hangs;  
 The tide had reach'd it's highest, and has ebb'd:  
 While distant, now appearing, now unseen,  
 His comrades struggle up the fluted surge,  
 Their strength, their voices, wreckt!

the spring approach'd; 200

The fields and woods were vocal with the joy  
 Of birds, that twittering from the thin-leav'd broom  
 Or close laurustin, or the sumach-tufts  
 Gay, nest-like, meditated nought but love.  
 Ah! happy far beyond man's happiness,  
 Who ever saw them wander o'er the waves  
 For guilty gold, or shiver on the shore  
 For life-wrung purple to array their breasts?  
 Theirs cherish, ours repudiate, chaste desire!  
 In vain was nature gay; in vain the flocks 210  
 With fond parental bleatings filled the fold;  
 In vain the brindled heifer lowed content  
 To crop the shining herbage, or to brouze  
 The tender maple in the twilight dell.  
 Cold, O ye flocks and herds, the hand will be  
 That fed ye, cold the hand that sweetly tuned  
 It's pipe to call ye to your nightly home,

208 breasts] *so in errata 1802; breast in text.*  
 216 sweetly] *lately MS. emendation.*

214 maple] *hazel MS. emendation.*

## HEROIC POEMS

Or gave the feebler dog encouragement  
 To drive the wolf away! vain care—the wretch  
 Who slew your shepherd, at the altar's horn 220  
 Slays you, to celebrate his victory.

The Tyrians now approach; a thousand oars  
 Heave with impatient sweep the whitening surge  
 To seize Tartessus in the noon of peace.  
 The very zephyr now, that cool'd our coast,  
 Plays in the bosom of their sail, and smooths  
 Each rising billow; never more appall'd  
 The hind that cultivates Vesuvio's slope,  
 When with dull dash the firey tide o'erflows  
 The pumice that surrounds his humble cot, 230  
 Than was Tartessus. Olpis first espied  
 The naval host advancing; now delay  
 Were death;—he loosen'd the relapsing rope  
 From his left elbow, and the toils above  
 Dropt sounding on the surface of the waves.  
 He ran; nor enter'd he the city gate  
 Ere, interrupted oft, by haste, and fear,  
 In accents loud and shrill he thus began.  
 "Fly, fly, what madness holds you in your streets?  
 The Tyrians are behind; they climb the rocks 240  
 Light and unnumber'd as the brooding gulls.—  
 O fly, Tartessians! not a hope remains."

Incontinent, the noisy streets are fill'd  
 With young alike and old; the mother runs  
 To save her children, playing in the court,  
 Improvident of ill, and grasps their wrist,  
 Hurrying them onward, till they weep, and ask  
 "*For what?*" and whining plead the promised hour,  
 Now threaten loud, and now again in tears.  
 No more the murmuring labor of the loom 250  
 Detains the virgin, who, with patient hand,  
 But fluttering heart, the whitest vesture wove  
 For him she loved so tenderly, for him  
 Who soon arising from the nuptial couch,  
 Would scatter mid the warbling wanton choir  
 The lavish nuts, would hear their bland adieu,  
 And seize the pleasures they were taught to sing.  
 Here were the fathers sitting; they were seen

233 relapsing] relaping *mispr.* in 1802.

234 toils i.e. toiles: canvas sails. [W.]

## THE PHOCÆANS

To wave their tremulous hand, and bid them go  
 Whose life is green and vigorous, "for you 260  
 The sun will ripen many vintages,  
 But we are prone to tarry, cruel Tyre  
 Scarcely can drag the dying in her chains."

The throbs of urgent terror now subside  
 In all, and every one his earnest arms  
 With pious anguish throws around them, prays  
 To lead them into refuge, prays to strow  
 The bed of age, and close the beamless eye.  
 Alas! too confident in hoary hairs,  
 God's gift, but not God's blessing—they refuse 270  
 The proffer'd kindness; and their parted limbs  
 Hung upon hooks, with patriot gore distain'd  
 The walls they once defended! ah! thy day  
 Rolls on; a victim to the very sword  
 Thyself unsheathest, I behold thee fall;  
 Nor help is any near—that help; O Tyre!  
 Blind to the future, why hast thou destroyed?  
 Were it not better to extend the hand  
 T'ward rising states, than proudly crush them? realms  
 Which stand on ruins insecurely stand. 280

But wherefor turn our eyes to other climes  
 Which fate has frown'd on!—tho' her frowns I dread,  
 I deem it first of human miseries  
 To *be* a tyrant, *then* to suffer one.  
 'Tis true, we left our city, left our fields,  
 O'er naked flints we travel'd, and review'd  
 What once we held so dear: the eye of youth  
 Saw, tho' the tear would often intervene,  
 And shake their branches, and suspend their bowers,  
 The groves that echoed to his horn, or waved 290  
 With gales that whilom whisper'd notes of love:  
 He saw; and linger'd long; for seldom fear  
 Invades a bosom harbouring regret.

But others hasten'd to the far-off heights  
 Of Calpé: there a hundred grottoes gleam  
 High-archt with massy spar; and hence descend  
 Columns of crystal, ranged from side to side  
 In equal order; there the freshest Nymphs

276 is] *so in errata 1802, text has in.* 296 spar *MS. emendation]* spear 1802.  
 and hence] *so in errata 1802, from hence in text.*

## HEROIC POEMS

Bring water sweet, and glide away unseen.  
But hither few arrive, now darkness reigns 300  
Around; but weary of the slow-paced hours  
One lifts his eyes above, and, trembling, views  
The moss and ivy shake with every wind  
Against the yawning cavern; every wind  
He deems a spectre's yell; and every beam  
Shed from the clouded orbit stops his flight.  
One, when molested from their lone abode  
The birds of omen rise aloft in air,  
Shrill-shrieking, and on whirring pinion borne  
Sidelong, and circling o'er the pinnacles, 310  
In turbid agitation thinks he hears  
His infant, faintly wailing, or his wife  
From far, imploring help he cannot give;  
And wishes he were dead, yet fears to die.  
'Twere piteous now, had pity past ourselves,  
To hear sometimes the long-drawn moan of dogs,  
Sometimes their quick impatience, while they sought  
Fond master, left behind, or headlong dash'd  
Where faithless moonshine fill'd the abrupt abyss.  
From waken'd nest, and pinion silence-poiz'd, 320  
Th' huge vulture drops rebounding;—first he fears;  
Looks round; draws back; half lifts his cowering wing;  
Stretches his ruffled neck and rolling eye,  
Tasts the warm blood, and flickers for the foe.

Some, seated on the soft declivity,  
Sink into weary slumber; others climb  
The crumbling cliff, and craggy precipice,  
To none accessible but him who fears.  
Thus, to the mountain-brake, that overhangs  
A valley dark and narrow, flies the kid 330  
Before a lion: he from far espies  
The pensile fugitive, nor dares pursue;  
But gazing often, with tremendous roar  
Shakes from his thirsty throat the fretful foam.  
Here, love, ambition, labor, victory,  
Injustice, vengeance, Hercules forgot,  
Forgot how proud Laomedon, from Troy's  
High summits, knew the hero, knew the steeds  
That paw'd the plain beneath, and all the king

315 ourselves] our doors *MS. emendation.*

## THE PHOCÆANS

Shrunk, and the perjurer alone remain'd. 340  
 Here mournful Thessaly no more occur'd,  
 Deserted by her shepherds, while the neck  
 Of roving oxen soften'd from the yoke.  
 Here hospitable Scyros he forgot;  
 Here Tempé, fresh with springs, with woods embower'd;  
 Larissa too, whose glowing children vied  
 In pæans, vied in tracing where the throng  
 Around the quiver, markt the hand, of strength  
 To lift on high the shafts of Hercules.  
 While thro' the bulrushes the hero slept, 350  
 Slow, and intently looking round him, waved  
 His torch, and blue-eyed Lerna, lily-crownd,  
 Shook at the shadow of a future God.  
 'Twas there he started, matchless in the race;  
 The race was run; and Calpé was the goal.  
 'Twas here Tartessus, in distraction fled  
 Before the steel of Sidon; she with Tyre  
 Unfurl'd the sail of conquest, Oceans rose  
 To waft her, suns to strow the yielding way.  
 Here were the realms of Night—each star was hers. 360  
 But Venus far above the rest, whose orb's  
 Meek lustre, melting thro' the cedar-sprays  
 That spire around the lofty Lebanon,  
 Led forth their matrons all at evening's close  
 To celebrate the sad solemnity.  
 There they abided: here, ill-omen'd hour!  
 Aside Lacippo's stream, with boughs o'erhung,  
 Dark alder, pearly-blossom'd arbutus,  
 And myrtle, highest held of earthly flowers,  
 And mixt with amaranth at the feasts above— 370  
 Maids snowy-stoled, and purple-mitred boys,  
 Foregoing each young pleasure—mazy dance,  
 Where Love most often but most slightly wounds,  
 Games, where Contention strives to look like Love  
 Scatter anemonies, and roses, torne  
 Ere daylight wakes them, from their mossy cell.

Not thus, Nebrissa, went thy mountaneers.  
 Mad with religious lust and solemn wine,

354 there] so in errata 1802, here text.      367 Lacippo] see Pliny, iii. 1. *The ruins of Alicippo are near Casares, a few miles north of Gibraltar.* [W.]      377 Nebrissa] the modern Lebrija. Dionysus was worshipped there, see Silius Ital. iii. 393. [W.]

## HEROIC POEMS

They panted for their orgies, at the fount  
Accustom'd: part the mangled heifer tear; 380  
Part, stamping on the neck, wrench off it's brow  
The horns, and blow them bubbling hoarse with blood:  
Some gird themselves with adders: others yell  
From pipe far-screeching—trill above their head  
The tymbrel—clash the cymbal—others drum  
The hollow deeptoned Corybantine brass.  
Before them, Sycus and Amphyllion,  
Glad to have mixt themselves with men, at hours  
When fearful childhood is constrain'd to rest,  
Ran tripping for Lacippo; but to see 390  
Flowers, that profusely floated down the stream,  
Breaking the yellow moonshine as they passed,  
Surprized and held them; fixt on this, they heard  
No plaintive strain beyond: for childhood's mind  
Sits on the eyeball; 'tis her boundary.  
But, higher up, those who the orgies led  
Hearken'd, at every pause, and each was fill'd  
With clear responses winding thro' the vale.

Old Cheratægon chided this delay.  
“Why stood they gaping? had the wrathful Moon 400  
Struck them? had any Satyr from the heights,  
Had he whom every Season stops to crown,  
Whom Hellespontic Lampsacus adores,  
Answer'd their carols, kind? if so—reply.”  
Then, placing to his lips the clarion,  
He started, waved it round, and listening  
Again, cried out “*a female voice I hear,*  
*Proceed, proceed.*” They hurry on; they view  
The choir: the shrieking damsels cannot fly;  
Their vesture baffles each attempt of fear. 410  
In vain implore they Venus, and adjure  
By all she suffer'd when Adonis died,  
The rustics knew Adonis not by name  
Nor Venus by a tear. They wring their hands  
In agony, they clasp them in despair,  
Or, those restricted in the strong embrace,  
Raise praying eyes to heaven, and bend the neck  
Back till, it's tapering column quite convulsed,  
The breasts that from their marble sanctuary

400 the] *mispr.* they *here corrected.*

## THE PHOCÆANS

Stood out, inviting Chastity and Love, 420  
By violence and passion are profaned.

While tumult rages there and wild affright,  
Led by avenging deities, and warm'd  
With patriot fire, the purest that ascends  
Before the presence of those deities,  
The caverns we had left, and many a plain  
As desolate, where now the wolf, enraged,  
Bit the deserted fences of the fold;  
And now with plighted faith and pledging vows  
Throughout invoke our murder'd countrymen: 430  
For now at last the radiant host of heaven  
Seem'd, going one by one, to delegate  
Peace and repose behind; these oft enchant  
The wicked; but whene'er the weary lids  
Drop, either dreadful visions they inclose,  
Tenacious, or the senseless breast imbibes  
The poison'd balm of sweet security.  
Seen thro' that porch's pillars, yonder wood  
Tho' not far distant, yet from hence appears  
More like a grassy slope—by Lybian blasts 440  
Distorted—there in ambush, we surveyed  
Our battlements, whose friendly shadow stretch'd  
O'er half the ruins of old Geryon's tomb:  
When silently and quick athwart the dale  
Glide ranks of helmets; these alone are seen,  
Darkness and distance occupy the rest.  
They fade away, and eagerly we catch  
The rumour of their march: the hunter, worn  
With service, dragging some ignoble weight,  
Stops in the passing wind the well-known cry 450  
Of hound that, after hard-run chase, hath leapt  
Up to his nostrils, or against his side  
Rested one foot—the other gall'd with thorns—  
Like him we, conscious of our former strength,  
Quake with the impotence of wild desire.

*U. 448-55 Lander's MS. emendation makes the simile of an aged horse clearer. For Stops (l. 450) it reads Hears; for that (l. 451) who; and after thorns (l. 453) has:*

And struggles to press forward til returns  
The force that courage even to age imparts.

*After desire (l. 455) it has:*

At first, but soon become what once we were.



## HEROIC POEMS

Less dangerous now is our determined course  
 Toward Tartessus: we approach the walls;  
 We reach them; nor had halted, ere the gates  
 Fly open: starting at the prodigy,  
 Encouraged at the fact, the Iberian bands 460  
 Rush in, and with a dreadful shout proclaim  
 The vengeance of the Gods; afraid to strike  
 At first, lest any one of these, conceal'd  
 In human likeness, at the portal placed,  
 The force, himself inspired them with, bewail.  
 Astounded and aghast, the Tyrians rise  
 From slumber: these imagine it a dream,  
 Discrediting their senses' evidence;  
 Those in the portico cry out to arms,  
 Forgetful of their own, while many, driven 470  
 By desperation, reckless of their shield  
 Or buckler, rush amidst us, sword in hand,  
 Impetuous, covering with their prostrate corse  
 The spot they fought on: others, overthrown  
 By numbers pressing forward, under throngs  
 Of enemies, groan loud; a double pang  
 Such feel, in dying with no hostile wound.  
 Hundreds, and fortunate are they, prolong  
 Sleep into death, nor ever know the change.  
 The remnant in their hollow ships confide 480  
 For refuge, close pursued; thrice happy few  
 Who now, the pitchy, hard, and slippery side  
 Surmounted, mindless yet of sail or oar,  
 Embrace their own\* Patæcus on the prow.  
 O'er their companions, in the crowded strand  
 Death, leading up night's rear, her banner waves,  
 Invisible, but rustling like the blast  
 That strips the fallen year: with arms outstretched,  
 Dismay, before her, pushes on; and Fear

\* *Note.* The Patæci were little images, like those which the Spaniards, and others of the same religion, carry about with them at present, to avert calamity. I imagine that those charms and amulets which are also in use among the nations of Africa, and which are called *fetiches*, are of the same origin: they perhaps are the prototypes of the Patæci, and were introduced into Spain by the Carthaginians. When the Tyrians are mentioned here, they must be supposed in great part, Carthaginians; as the people of the United States of America were, during their alliance, indiscriminately [*so in errata 1802, indiscriminately in text*] called Englishmen, by our enemies. [L. See Herodotus, iii. 37.]

## THE PHOCÆANS

Crouching unconscious close beside her, casts 490  
 A murky paleness o'er her wing black-plumed.  
 Just liberated from their noisom cells,  
 Slavery's devoted, thirsting for revenge,  
 Drink deep; the fetter is at last become  
 An instrument of slaughter, and the feet  
 Swoln with it, bathe themselves in hostile blood,  
 Till from the vallies deep the fogs arise  
 Perceptible; while, on the summits, Morn  
 Her saffron robe and golden sceptre lays.  
 Then of their lofty vessels we descry 500  
 Nought save the topmost sails, each nether part  
 By Gades, tho' behind them, was obscured;  
 These, distant yet, seem'd o'er the town displayed.

'Tis painful, O Phocæans, to unfold  
 The brazen gates of war, and find Revenge  
 Bursting her brittle manacles, while Rage  
 Strikes with impatient spear the sounding floor.  
 Here Scycus and Amphyllion I behold,  
 Shivering, and with the back of feeble wrist  
 Drawn frequently across their swollen eyes, 510  
 Wiping large tears away—poor harmless pair!  
 You, playing near life's threshold, strown with flowers,  
 Common indeed, but sweet, and all your own,  
 Death snatcht away, and flapt her raven wing.

The Tyrians sally forth, to meet the hour  
 When woe and darkness yield to light and glee,  
 And reach Lacippo's fount ere earliest dawn.  
 No mortal meet they, nor the faintest noise  
 Hear, but of rustling leaves and tinkling rill. 520  
 They wonder; look around them; shudder, seize  
 Each zephyr, and each shadow, which he makes  
 By nimbly lighting on the pliant boughs  
 Creep further on the grass: for every man  
 Imagines, tho' all other may have strayed,  
 Surely his own must near him still remain.  
 But all upon the distant hills were drag'd  
 Thro' wild and winding sheepwalks, into huts  
 Where, with unsated eye, Nebrissan wives,  
 Not yet suspicious of supplanting charms,

490 her] him *MS. emendation.* 491 her] his *MS. emendation.* 508 Scycus here in 1802;  
*cf. Scycus in ll. 387, 584, 595.* 514 her] his *MS. emendation.* 517 earliest] early *MS.*  
*emendation.*

## HEROIC POEMS

Survey their strange attire: one draws the veil 530  
 Aside, and fancies somewhat in the face  
 Tho' foreign, like her countrywomen; lips  
 Rosy, but rather blighted; eyes full-orbed  
 Ringlets that o'er pellucid temples wave,  
 As cedars o'er steep snow-drifts; blooming cheeks;  
 But, courted not by sun or sea-born gale,  
 Pallid and puny when compared with hers:  
 Another, hath some broken flower escaped  
 Mid the dishevel'd hair, with curious hand  
 Twists round, on tiptoe, it's exotic stem, 540  
 Exulting high with ingenuity.

The Tyrians, now, disconsolate, unite  
 In counsel: each one differs in the way  
 To follow, each his neighbour's choice amends.  
 When on the pathway haply one espied  
 A torch; he whirl'd, he kindled it; he swore  
 By earth and heaven 'twas happy; he exclaim'd  
 "We too will sacrifice! Revenge be ours!  
 Revenge is worthy to succeed to Love.  
 Each irresistible, immortal each, 550  
 Not blind—the wretch feigns that—their pupils roll  
 In fire unquenchable: Persuasion form'd  
 Their lips, and raptured at their lively hue  
 She kist her new creation; hence delight  
 Breathes thro' the thirsting fibres of the breast,  
 Like honey from Dodona's prophet-grove,  
 Sweet and inspiring too—Revenge, revenge."  
 Silence dwelt shortly with them, ere he touched  
 This jarring nerve; when suddenly their hearts  
 Vibrated into dreadful unison. 560  
 They gape upon him, gathering from his breath  
 (As manna from the desert men would seize,)  
 The substance of their wishes; they demand  
 In sentences imperfect, how to grasp  
 The phantom set before them, whispering  
 With eager but with hesitating haste  
 Together, and awaiting no reply:  
 Nay, often an enquiry, that commenced

546 whirl'd] so in errata 1802, wirl'd in text.  
 558 he touched] was toucht MS. emendation.  
 each from each ones MS. emendation.

552 Persuasion so in 1802.  
 561 upon . . . his] and gathering

## THE PHOCÆANS

With one, concluded in another's ear.  
 They moved; the croud seem'd growing: swift they strode      570  
 Toward the streamlet, thither where it sprad,  
 Wider, and (as upon it's bosom fell  
 The frigid, iron-color'd, unripe light)  
 Just trembled: here the boy Amphyllion  
 Stood waiting for the broken garlands, borne  
 No farther by the current; forward lean'd  
 The busy idler, under where he stood  
 Sweeping them gently on with willow wand.  
 He thought, full sure he thought—such eagerness  
 His one protended and one poising hand,      580  
 Half-open lips, and steady lustrous eyes,  
 Show'd plainly—safe arrived ere others woke,  
 To deck his mother's door, and be forgiven.  
 Sycus more weary, on his arm inclined,  
 Sat peevisish by, and, often of the way  
 Complaining, yet unwilling to arise,  
 Bit acid sorrels from their juicy stalk.  
 "Lo yonder!" he exclaim'd, "the morning dawns  
 Among the junipers, and ill forebodes  
 Beside such dampness when no dew has fallen—      590  
 This bursting glare, while all around is shade.  
 Can it be morning? no; *there* mornings rise:  
 It is not morning; and the moon is gone;  
 It cannot be the moon." too rightly judged  
 Poor Sycus; nearer now flashed redder light  
 Than rising moons give reapers going home;  
 Now nearer, and now nearer yet, approach'd  
 Voices, and armour glimmer'd thro' the glade;  
 Next, helmets were distinguisht; lastly, vests  
 Black afar off, their proper crimson shew'd.      600  
 They tremble at the sight, and deadly drops  
 Trickle down ankles white like ivory.  
 Pity and mercy they implore—the soul  
 Presages ere it reasons—they implore  
 Pity and mercy, ere the enemy's hand  
 Seizes them, ere, in painful bondage bent,  
 Behind them hang so helplessly their own.

Uprooted smells the hazel underwood,  
 The verdant pile ascends; upon the top

589 Among] Above *MS. emendation.*

602 like] as *MS. emendation.*

## HEROIC POEMS

Branches of pitch-tree are arranged, across, 610  
 And cover'd with their leaves: the cymbals ring;  
 The tymbrels rough, and doubling drums, reply.

Music, when thunders arm her heavenly voice,  
 May rouse most other passions—she may rouse  
 The Furies from their deep Tartarean dens,  
 Or Wonder from her unseen orbit, fixt  
 The middlemost of endless myriads—  
 Terror she stops amid his wild career,  
 Engages, and subdues. Amphyllion's heart  
 Flutter'd indeed but flutter'd less confined, 620  
 He trembled more, yet dreaded less: the boy  
 Would now with rapturous violence have rubbed  
 His palms to sparkling, were they but unbound,  
 His head he would have nestled in the lap  
 Of Fortune, when he found the budded spoils  
 Lie innocent, squared well, and garland-hung.  
 He laugh'd at their device; he look'd around,  
 And saw the knife, but sought the sacrifice.

Can you, etherial Powers! if any rule  
 Above us or below, or if concern 630  
 For human sins and sorrows touches you—  
 Can you see, quivering, shrinking, shrivelling,  
 Lips without guile, and bosoms without gall,  
 Nor pity, succour, save! alas, your will  
 Was pleaded, and your presence was invoked.  
 First, 'twas revenge—but, when 'twas done, 'twas heaven!  
 When others rise in anger, men exclaim  
 "*Fierce Furies urge them:*" but when they themselves,  
 "*Righteous inflexible Eumenides.*"  
 Even thou, Venus! Goddess! even thou, 640  
 That ledest the Gætulian lioness  
 From caves and carnage, and on sunny sands  
 Makest to slumber with satiety—  
 Thou wreathest serpents as thou wreathest flowers,  
 Thou silences the winds without a word,  
 Thou curbest the black Tempest; and the face  
 Of Ocean brightens at thy filial smile,  
 Yet, either thou art cruel or profaned.

617 endless *mispr.* enless in 1802: here corrected.  
 644-6 Thou] Who *MS. emendation.*

641 That] Who *MS. emenda-*

## THE PHOCÆANS

When Cruelty and Youth together dwell  
 Nature may weep indeed! they also wept.  
 The sons of Tyre and Sidon also wept.  
 Returning to the gates, they only heard  
 A few last groans, only a few fond names  
 Given them long ago: by madness driven,  
 Like Atys, when he left his father's home,  
 Never to see it more, nor to admire  
 His face dim-shining from his olived thigh—  
 They run into the woods, and are devour'd  
 By grief and famine, without friend or grave.

650

655 Atys] son of Cræsus, see Herodotus, i. 34. 659 after grave Landor in a copy of the volume inserted a slip on which he had written nine additional lines as ending the recital of *Hymneus*:

The cormorants have flown across the strait,  
 Some wealth they carried off, the best remains,  
 Confidence in ourselves, in them distrust.  
 By the wise serpent, wisdom we are taught,  
 We see the hugest of the reptile race  
 Uncoil to crush, beslaver to devour,  
 No longer we rely on Punic faith,  
 But walls and watchtowers raise along the coast  
 And fortify stout ships with hearts as stout.

[660]

### [CONNECTING LINK]

[In the 1802 volume "From the Phocæans" was followed by a second fragment headed "Part of Protis's Narrative". Among the manuscript insertions made by Landor in a copy of the book is one of sixteen lines meant to serve as a connecting link between the two fragments. This insertion, which was first printed in 1897, is given below. Except for a minor variant *l.* 16= *l.* 1 of the "Narrative".]

Here ended Hymneus: and the hall awhile  
 Was silent, Arganthonius then arose.  
 "My honored guests! who bravely have endured  
 The toils of exile and the storms of war,  
 It will add little to your weariness,"  
 Said he, "if ye will trace to us the ways  
 By land and sea ye have gone thro', before  
 Ye reacht the port wherein ye now shall rest."

Then Protis, he who led them, thus replied:  
 "O King! the stranger finds in thee a friend  
 Who found none in his kindred. But reproach  
 Better becomes the weak than firmer breast.  
 We will not turn to those who past us by  
 In the dark hour: from such and from the land  
 Where Pelops, in the days of heroes, reigned,  
 We speed [turn 1802] to Delphi: we consult the God . . .

10

16

# HEROIC POEMS

## [FRAGMENT II]

### PART OF PROTIS'S NARRATIVE

[Printed in 1800, published in 1802.]

#### [ARGUMENT]

Asked by the King of Tartessus to relate the adventures of the Phocæans, their leader, Protis, begins by telling what happened when their country was threatened by a Persian invasion. They consulted the Delphic oracle which foretold toil and trouble. Vainly they sought help from Athens and Sparta. Going back to their sea-port they were victors in a fight with the invaders but, deserted by their allies, they could not hold out on the mainland. Terrified by the threats of Cyrus, the Chians denied them refuge on an island near by. Some of the Phocæans forgot the oath never to return till molten iron cast into the sea should float on the waves, but the braver set sail for distant lands. This fragment of Protis's speech ends abruptly with their departure, the story of their voyage being left untold.—W.]

WE turn to Delphi; we consult the God;  
The God, omniscient Phœbus, thus replies.  
“Long have your wanderings been o'er wearying seas,  
And long o'er earth, Phocæans, must they be—  
Where war shall rage around you, treachery lurk,  
And kings and princes struggle hard from peace.”

I never shall forget that awful hour,  
When Consolation fled Calamity,  
And Hope was slow to leave the Delphic shrine.  
Scarce half the steps surmounted, sprang the roof; 10  
The gorgeous walls grew loftier every step;  
In gracile ranks of regular advance  
The melting pillars rose like polisht air:  
The floor too, seem'd ascending, seemed to wave  
It's liquid surface like the heaven-hued sea;  
Throughout reflecting, variously displayed,  
Deviceful piety and massive prayers.  
Above the rest, beside the altar, stood  
The Sardian vases, gift of Cræsus, one  
Of beaten silver, one of burnished gold, 20  
Dazzling without, but dark from depth within.  
Alas! for these \*Ecbatana should have bowed

\* The walls of Ecbatana were built by Deioces. They were seven in number, and each of a circular form. Each was also raised gradually above the other, just as much as the battlements were high, and all were of different colors. The first, which equalled in circumference the city of Athens, was white, from the base of the battlements: the second, black: third, purple: fourth, blue: fifth, orange: sixth, silver: seventh, gold. [L. cf. Herodotus, i. 98, and Bradley, *Early Poems of Landor*, p. 51.]

*Argument.* Written for present ed.      2 Phœbus] *mispr.* Phæbus *here corrected.*  
19, 25 Cræsus] *mispr.* Cræsus *here corrected.*

## THE PHOCÆANS

Her seven-fold shield, and Lydian flames dissolved  
The yielding iris of the embattled crown.

Too soon hath Cræsus found, that once impell'd  
By headlong folly or obdurate fate,  
All Delphi's tripods, censers, gems, high-piled,  
Cannot stop Fortune's swift-descending wheel.  
Who but the maniac, then, would strain his throat  
And rack his heart beneath capricious birds,  
And tear disaster from it's bowel'd bed!

30

I hung o'er these proud gifts, and, rising, felt  
A cold hoarse murmur chide the unconscious sigh.

The people heard with horror the decree,  
They were undone—and, who himself undo?  
This comes from wisdom; woe betide the wise!

Why should they thus consult the oracle  
When it could give them only toil and grief?  
These were inclined to penance, those to rage.

O how near Nature Folly sometimes leads!

40

Penance seem'd bending with sororial care  
To raise the brow of pale Despondency;  
And Rage arous'd them, gave them energy,  
Made them unjust, perhaps, but made them great.  
Not in one city, could we long remain

Ere there occur'd some signal which approved  
The Delphic revelation: was the crow

Heard on the left, was thunder on the right,  
The starts of terror met the scoffs of scorn.

Taunt, accusation, contumely, curse,  
Questioning stamp and pale-lipt pious sneer,  
Confusion, consternation, mystery,

50

Procession, retrogression, vortexes

Of hurry, wildernesses of delay:

Each element, each animal, each glance,  
Each motion, now, admonish'd them, each bird

Now bore the thunder of almighty Jove,  
Each fibre trembled with Phocæa's fate.

Our parting sails far other prospects cheer'd.

Self-courteous Pride, awaiting courtesy,

60

Charm'd with bland whispers half our pangs away.

What Grecian port that would not hail our ships?

'Twas oft debated which high-favor'd land

Should share the honors it might well confer.

Some from Cecropian Athens traced our line,



## HEROIC POEMS

And said "Minerva's city shall rejoice."  
 Some Sparta lures—perfection fancy-form'd!  
 So pure her virtue, and her power so poised,  
 With Asia's despot how could Sparta join?  
 Now, from Eurotas driven, whose willows wove 70  
 His knotty cradle, where should Freedom fly!  
 Could Freedom exiled cherish exiled Hope?  
 We leave the plains, then, where the sports and flowers  
 Are faint, untinged with blood; where naked feet  
 The mountain snow and woodland hoar condense,  
 And virgin vestures crack the margent grass.  
 Resolv'd no longer faithless friends to seek,  
 And not renouncing, yet, the oracle;  
 Not yet forgetting, that, from Greece expell'd,  
 War was to rage around us—could there aught 80  
 Be markt so plainly as the Enusian isle:  
 So near our native land too! all exclaim  
 There take we refuge: here we take revenge.  
 Again we trust the winds and tempt the waves;  
 Again behold our country—first ascends  
 Melæna's promontory, frowning dark,  
 And threatening woe to foreign mariners.  
 Now lengthen out thy light unwarlike walls,  
 And, as the clouds fly over thee or lower,  
 Leucas! so glance thy forward or retire. 90  
 Myrina next, and Cumæ, and, beyond,  
 Larissa—nearer still, yet stands unseen,\*  
 (If ought be standing of her blest abodes)  
 Phocæa: yes!—air, sea, and sky, resound  
 "Phocæa!"—honor'd o'er the Gods was he  
 Who the first temple's faintest white descried.  
 What tears of transport, shouts of extasy,  
 O what embraces now! foul Enmity  
 At that sweet sound flew murmuring far away,  
 And the proud heart the precious moment seized 100  
 To burst the brutal chains itself imposed.  
 Dear native land! last parent, last—but lost!  
 What rivers flow, what mountains rise, like thine?  
 Bold rise thy mountains, rich thy rivers flow,

\* Phocæa stands at the furthest end, and at a *curvature*, of the bay, on the borders and *front* of which are Cumæ, Myrina, and Larissa—the first objects that appear. [L.]

101 imposed.] so in errata 1802, comma in text.

## THE PHOCÆANS

Fresh breathes thy air, and breathes not o'er the free!  
Love, vengeance, sweet desires, and dear regrets,  
Crowded each bosom from that pleasant shore:  
We touch the extremest shadow of it's hills,  
And taste the fragrance of their flowering thyme.  
We see the enemy; we hear his voice; 110  
His arrows now fly round us; now his darts:  
We rush into the port with pouncing prow.  
Faint ring the shields against our hooked poles;  
We dash from every pinnace, and present  
A ridge of arms above a ridge of waves.  
Now push we forward; now, the fight, like fire,  
Closes and gapes and gathers and extends.  
Swords clash, shields clang; spears whirr athwart the sky,  
And distant helmets drop like falling stars.  
Along the sands, and midst the rocks, arise 120  
Cries of dismay and cries of plangent pain;  
Shouts of discovery, shouts of victory—  
While, seen amid the ranks, and faintly heard,  
Thunders the bursting billow's high-archt bound.  
They flee; we follow: where the fray retreats  
Torrents of blood run down, and mark it's course,  
And seize the white foam from the scatter'd sand,  
And bear it floating to the sea unmixt:  
While many a breathless corse of warrior bold  
Dashes, with hollow sullen plunge, beneath 130  
The hostile gods dark-frowning from our prows.

O how delightful to retrace the steps  
Of childhood! every street, and every porch  
And every court, still open, every flower  
Grown wild within! O worse than sacrilege  
To tear away the least and lowliest weed  
That rears it's wakeful head between the stones!  
He who receiv'd undaunted, and surveyed  
With calmly curious eye the burning wound,  
And open'd and inspected it, shed tears 140  
Upon the deep-worn step, before the gate,  
That often whetted, once, his trusty sword.

The trumpet calling, the Phocæan barks  
Reach, with reluctant haste, the Enusian shore.  
Here the good Prodicus, whose prudent eye

## HEROIC POEMS

Foresaw that we were giving to the winds  
Our inconsiderate sail, and who advised  
To seek our safety from the Delphic shrine,  
Died!—those who living fill'd the smallest space  
In death have often left the greatest void. 150  
The honest crew was gloomy; thro' such gloom  
We best discern, and weigh, and value, tears.  
When from his dazzling sphere the mighty falls,  
Men, proud of shewing interest in his fate,  
Run to each other and with oaths protest  
How wretched and how desolate they are.  
The good departs, and silent are the good.  
Here none with labor'd anguish howl'd the dirge,  
None from irriguous Ida, cypress-crown'd,  
Blew mournfully the Mariandyne pipe; 160  
Yet were there myrtles, polisht from the fleece  
Of many flocks, successive, and the boughs  
Of simple myrtle twined his artless bier.  
Some scoopt the rock, some gather'd wonderous shells;  
Warm was their study, warm were their disputes;  
This was unpolisht; this unsound; 'twas askt  
With finger bent, and drawing tacit shame,  
Were shells like that for men like Prodicus?  
Respect drew back, dishearten'd; Reverence paused:  
To features harsh and dark clung first-born tears, 170  
And fond contention soften'd where they fell.  
Amid these funerals, four aged men  
Came out of Chios; olive in their hands,  
Around their shoulders flow'd the Persic robe.  
They said, report had reacht the Chian state  
Of our arrival at it's subject isles;  
That, before Cyrus, at his footstool, sworn  
In war his soldiers as his slaves in peace,  
Charged with the king's high mandate they appear'd.  
He said—"Obey me, and ye still retain 180  
Freedom; ye loose it when ye disobey.  
Therefor ye Grecian states of Asia's realm,  
Should ye presume to countenance my curse,  
Or dare to sucour him whom I disclaim,  
Mark me aright, ye perish! go, demand,  
Ye men of Chios, if the isle be yours,  
That those who late escaped our scymetar,  
Fly thence, or bend submissive to our sway.

## THE PHOCÆANS

Should they resist, or hesitate, the fleet  
Of every city, from the Sestian stream 190  
To Gaza, shall attack them, or pursue,  
Nor furl the sail till conquest crown the mast."

To whom Pythermus, bursting from the throng.  
"Go, tell thy master, go, thou self-bound slave,  
\*Thou subject! soon his dreaded foe departs.  
Give him this opiate that thy hoary hairs  
Have gather'd from the way—but neither fear  
Of Persian swords nor Chian ships will urge  
Fresh flight, but famine dire from friends dismayed.  
We want not protestations: spare to lift 200  
Those eyes to heaven that roll in vows dissolved,  
Those ready hands that trembling creak with wreaths;  
Were not those hands against right counsel rais'd  
Were they not joined before the conqueror's throne?  
Phocæans venerate not empty age;  
Age for the ark of virtue was designed,  
And virtuous how they value, best declare  
These rites, these robes, and, look around, these tears.  
Hast thou forgotten how when Thales spake,  
Best of the good and wisest of the wise, 210  
And bade aloud the colonies unite  
In Teios, middlemost of Asia's marts,  
Against his equable and sound demand  
Ye stood, and bargain'd freedom for a bale.  
Else federal faction and rich rivalry  
Had murmur'd, but flow'd down; equality  
Had lessen'd danger and diffused success;  
And inland Temperance and mountain Strength  
Cherisht those arts which Avarice confined—  
Confined for riot, ravishment, and spoil. 220  
The fruit of commerce, in whatever clime,

\* It will probably be thought that, after calling any one a *self-bound* [so in *errata*] *slave*, the word *subject* could hardly be used as a term of severe reproach. But it must also be recollected what people these Phocæans were: that in their hostility to *regular governments*, particularly to that of Cyrus, who generously offered to take them under his *protection*, they were so fierce and refractory [so in *errata*] as in the paroxysm of their rage and folly to have reasoned thus—Subjects are by convention what slaves are by compulsion: slaves are unwilling subjects, subjects are willing slaves—they must indeed have reasoned thus, before they could have used any such expression. [L.]

194 self-bound] so in *errata* 1802, self-born in text.

207 they value,] so in *errata* 1802, the value in text.  
194 self-bound] so in *errata* 1802, self-born in text.

209 Thales] (see Herodotus, i. 170, and Bradley, *Early Poems of Landor*, p. 54)—W.

## HEROIC POEMS

Ripening so sweet, so bitter in decay,  
 Enervates, pampers, poisons, who partake:  
 Thine, Freedom! rais'd by Toil and Temperance,  
 Bright as the produce of the Hesperian isles,  
 Fills the fond soul with sweet serenity,  
 And mortals grow immortal from it's shade.

O from what height descend I to ourselves!  
 Alas, for Chios swore our fates to share.  
 Heaven grant oblivion to the ungenerous race 230  
 Who spurn'd that Liberty their fathers clasp'd  
 With extacy, with madness, with despair—  
 For sure they thought such blessing was not man's:  
 They felt 'twas theirs—and love was jealousy.  
 O people, lost to glory, lost to shame,  
 Neglect the living, but respect the dead,  
 Your fathers' ghosts the breaking bond will hear.  
 But, heavenly Powers! whose silent orbs controul  
 The balanced billows of the boundless sea,  
 Who framing all things, o'er each state preside, 240  
 And, ruling all things, rule man's restless heart.—  
 O! if your servant, still, for follies past,  
 Unconscious faults, or vices unatoned,  
 Must suffer,—wander still, still groan repulse,  
 Ne'er, Powers of Mercy! may from kindred hand  
 But from the fiercest foe that arrow fly  
 The men of Chios heard him, and retired.  
 Again come groundless fears and dark debates.  
 Part is undaunted; swearing to abide  
 The threats of Cyrus, anchor'd in the bay: 250  
 Others walk near, and o'er the crowd descry  
 The hoary heights of storied Sipylus;  
 And every tufted lair and tripping stream  
 Comes from afar before the fondling eye,  
 Well they remember how the moulten mass  
 Of ardent iron from Hephestus' fane  
 Was plung'd into the port, and how they swore  
 They and their children, while the struggling fire  
 Seiz'd the white column of the crumbling wave,  
 That sooner should it rise again, and glow 260  
 Upon the surface, than would they return,

253 tripping] *so in errata 1802, tripping in text.*    254 eye,] *eye: MS. emendation.*  
 261 than] *so in errata 1802, then in text.*

## THE PHOCÆANS

Or e'er, tiara'd Median, bend to thee.  
 Now it repents them, now it grieves them! years  
 Are more, and hopes are fewer! they withdraw  
 One after one, slow creeping to the coast,  
 Firm against oaths, and fixt to be forsworn.  
 This when the braver, better part beheld,  
 First with entreaties, then with threats, they try  
 To turn the coward counsel back in time:  
 Those, so intent on ruin, so resolved 270  
 Against compulsion and against consent,  
 Would fight their brethren while they court their foe.  
 Stung by disdain and anguish, I exclaim'd  
 "What would ye more encounter? ye have borne  
 War, exile, persecution; would ye bear  
 (O last calamity of minisht man!)  
 The hand of pardon on your abject head?  
 Disease, affliction, poverty, defeat,  
 Leaving behind them unadopted shame,  
 Stamp not thus basely low the breathing clay. 280  
 Man bend to man!—forbid it righteous heaven!  
 T' endure each other hard calamity  
 Is great, is glorious; others are from high.  
 Let us contend in these who best can bear,  
 Contend in that who bravest can withstand."  
 Again, appearing shadowingly, return  
 Spirit, and mild remorse, and decent pride:  
 The young that waver'd, turn their eyes, and find  
 Most still unmoved—enough that most remain.  
 Slow, and abasht, and silent, they rejoin 290  
 Their bold companions; timorous age believes  
 They just return to bid their friends farewell:  
 They join; and unsuspecting youth believes  
 They only went to bid the old adieu.  
 None are so stedfast in the servile strife,  
 As those who, coldly pious, closely draw  
 The cowl o'er failings from themselves conceal'd;  
 Who deeming oaths most sacred, deem that oaths  
 Are made and broken by the same decree:  
 Wroth at each light-paced laughing folly's name, 300  
 They lay a nation's counsel'd crimes on heaven:  
 They think they worship, while they wrong, the Gods,

277 abject] *so in errata 1802, object in text.*  
*in text.*

293 They] *so in errata 1802, Their*

## HEROIC POEMS

And think they pity, while they hate, mankind.  
 With these go all who, reckoning in themselves  
 Unfavor'd wealth or wisdom undiscern'd,  
 Are grown disdainful to have met disdain;  
 Who, spurning most from others what they most  
 Hug in themselves, and feed to plethory,  
 Join stubborn patience with intolerant zeal.  
 These were the men, who, when the tyrant came 310  
 Against their country and their freedom, call'd  
 Debate sedition, acquiescence peace.  
 Twelve barks, for twelve sufficed them, were decreed  
 To bear away infirmity and fear,  
 And falsehood from the crew—twelve feeble barks—  
 Twice thirty more of stoutest bulk remain.  
 With these we, buoyant on unbounded hopes,  
 Ocean's vast wilds by friendly stars retrace.  
 First, vows and offerings to the powers above,  
 And to Poseidon, last, were duly paid: 320  
 Nor seldom, when we saw the cynosure,\*  
 Thales! the grateful heart thy name recall'd.  
 Blest above men, who gainedst from the Gods  
 Power, more than heroes, tho' their progeny,  
 Power over earth, power over sea and sky.  
 They gave thee wisdom—this thou gavest men,  
 They gave thee Virtue—this too thou wouldst give:  
 They called thee aside, and led thy steps  
 Where never mortal steps were led before,  
 And shew'd the ever-peaceful realm of light. 330  
 Amidst the Gods thou lookedst down on Earth—  
 (Their glory could absorb but half thy soul)  
 Thou lookedst down, and viewing from afar  
 Earth struggling with Ambition, didst implore

\* According to Diogenes Laertius, (1) the poet Callimachus had somewhere attributed to Thales the first discovery, or rather, I should suppose, the first application to any nautical purpose, of the *ursa Minor*. Whether the mariners observed the *Cynosure* or *Helicé*—

"Ex his altera apud Graios *Cynosura* vocatur,  
 Altera dicitur esse *Helice*"—(2)

their remembrance of Thales would be natural. I have preferred the *cynosure* as the most obvious. The quarter from which they sailed must also be considered. *Major Pelagis apta, Sidoniis minor*. (Seneca) (3)—

Regit altera Graias,  
 Altera Sidonias, utraque sicca, rates. (4) [L.]

[(1) Diog. Laert. i. 23. (2) Translated from Aratus in Cicero, *De Nat. Deor.* ii. 41.  
 (3) Seneca, *Hercules O.* 1539. (4) Ovid, *Trist.* iv. 3. 1.]

## THE PHOCÆANS

Now that another country must be sought,  
And other counsel taken, (thine disdain'd)  
That they would chain up danger from the night,  
And strengthen with new stars the watery way.

With surer sail, the daring mariners,  
Leaving the green Ægæan, isle-begem'd,  
Explore the middle main: remembering Greece,  
They swell with fiercer pride and fresh disdain;  
They scorn the shelter of her mountain-tops,  
They curse with closer teeth the bitter blast,  
Nor hail the fairest gales that blow from Greece.

340

345 Greece.] In a copy of the 1802 ed. Landor marked this word with an asterisk, and appended the following footnote:

"\* There would have been a second part of this poem, narrating a sea-fight with the Carthaginians, recorded in history; then conflicts with the natives. The main difficulty was to devise names for them. An approximation was attempted from the welsh and irish, many of which are harmonious in the termination, an essential in poetry. Druids, Druidesses, Bards, old oaks and capacious wicker baskets were at hand."

In the same volume Landor wrote and then deleted a passage which he had wished at first to see inserted in the "Advertisement to the Story of Crysäör". This insertion is as follows:

"There would have been a second part of the poem entitled *The Phocæans*, relating the arrival on the coast of Gaul, the first attempt at raising the city of Massilia, and the conflicts with the High Priest of the Druids and the priests and people under his influence. The main difficulty lay in the fabrication of proper names for these impostors and barbarians. Anagrams would look like satire."

### [SEQUEL]

[Published in *Letters &c. of W. S. Landor*, 1897. The MS. was found in his writing-desk. A note was appended saying that the lines would have closed "The Phocæans".]

O'erpast was warfare: youths and maidens came  
From the Ligurian shore, and the Tyrrhene,  
And the far Latian, to console the brave  
After their toils, and celebrate the rites  
Of the same Gods. Hymen stood up aloft;  
His torch was brighter than the deadly glare  
Lately so revered by a crouching throng  
In Druid worship, over blacken'd oak  
Leafless and branchless: hymns were sung before  
That smiling youth whose marble brow was crown'd  
With summer flowers, and Love's with earlier spring's.  
Apollo stood above them both, august,  
Nor bent his bow in anger more than Love.  
Here was no Python; worse than Python one

10



## HEROIC POEMS

Had vext the land before his light came down.  
Here stood three maidens, who seem'd ministers  
To nine more stately, standing somewhat higher  
Than these demure ones of the downcast smile:  
Silent they seem'd; not silent all the nine.  
One sang aloud, one was absorb'd in grief 20  
Apparently for youths who lately bled;  
Others there were who, standing more elate,  
Their eyes upturn'd, their nostrils wide expanded,  
Their lips archt largely; and to raise the hymn  
Were lifted lyres; so seemed it; but the skill  
Of art Hellenic forged the grand deceit.  
Night closed around them, and the stars went down  
Advising their departure: when they went  
I too had gone, for without them I felt  
I should be sad, when from above there came 30  
A voice . . it must have been a voice of theirs  
It was so musical . . and said, "Arise  
Loiterer, and sing what thou alone hast heard."  
"Inspire me then, said I, O thou who standest  
With the twelve maidens round!"

Was it a dream?

I thought the Delian left his pedestal.  
A living God, I thought he toucht my brow;  
Then issued forth this hymn, the very hymn  
I caught from the full choir, the last they sang,  
"Incline a willing ear, O thou supreme 40  
Above all Gods! Jove Liberator! Jove  
Avenger! to Phocæa's sons impart  
The gift of freedom all our days, and peace  
To hold it sacred and with blood unstain'd.  
And do thou, consort of the Omnipotent!  
Bestow thy blessing on our rescued few,  
And grant the race, adoring thee, increase."

## GUNLAUG AND HELGA

[Scene: Iceland and Sweden, c.1008–11]

[Published with other poems, &c., in *Simonidea*, 1806; reprinted 1831, 1846.]

SOPHIA, pity Gunlaug's fate.  
 Perfidious friendship, worse than  
     hate,  
 And love, whose smiles are often  
     vain,  
 Whose frowns are never, proved  
     his bane.

For war his rising spirit sigh'd,  
 In foreign realms o'er ocean wide.

"Illugi, father, let me go,  
 "I burn to meet my country's  
     foe;

"Ere fierce invaders come to spoil  
 "Our verdant Iceland's native  
     soil." 10

"A blessing, Gunlaug, on thy  
     head,"

The fond, afflicted father said.  
 "If fierce invaders come to spoil  
 "Our verdant Iceland's native  
     soil—

"O son, O warrior, wait till then,  
 "O man, remember they are men."

To Thorstein's house, whose  
     daring prow

Through ocean pounced upon his  
     foe,

Stung with denial, Gunlaug went,  
 But breathed no word of discon-  
     tent. 20

"Thorstein," he cried, "I leave  
     my home,

"Yet not for shelter am I come.

"Thorstein, I come to learn of  
     thee

"The dangers of the land and sea.

"Speed thee! together let us go,

"And Thorstein's shall be Gun-  
     laug's foe."

"Rash youth," said Thorstein,  
     "wait awhile—

"I love too well my native isle;

"Whether the sandy dog-rose  
     blows,

"Or sparkle fierce the starry  
     snows; 30

"And never shall this hand again

"Direct the rudder o'er the main."

Thus as he spake, he would have  
     prest

The hand of his aspiring guest.

But Gunlaug cried, "I will not  
     here

"Partake thy hospitable cheer;

"For war's, for danger's, gifts I  
     came,

"Keep thou thy fears, leave me  
     thy fame."

Aloud the manly veteran  
     laugh'd;

"Come! come!" said he, "one  
     social draught! 40

"My fears I'll keep that none  
     shall see,

"And I will leave my fame to  
     thee."

*Title and Helga om. 1831, 1846. 1 Sophia [see note at end of vol.] 4 proved] were 1831. 6 foreign] unknown 1831, 1846. 7 Illugi, father,] O father, father! 1846. 8 foe;] foe." 1831, 1846. 10 "our verdant Iceland."—Iceland was once remarkably fertile, and celebrated for the verdure of its vallies. [L. footnote in 1806 only.] U. 9–10 om. 1831, 1846. 12 The . . . afflicted] Illugi, his fond 1846. 13 If . . . come] Go. when invader comes 1831, 1846. For U. 15–16 1831, 1846 substitute:*

But wait with patient zeal til [till 1846] then  
 And learn the deeds of mightier men."

23 of] from 1846. 27 Rash . . . wait] Brave . . . stay 1831, 1846.

## HEROIC POEMS

Out sprang the tears from Gun-  
laug's eyes:

"O noble Thorstein, brave and  
wise!

"To enter how shall Gunlaug  
dare?

"These eyes may meet thy Helga  
fair."

At Helga's and her father's  
name,  
The beauteous blue-eyed virgin  
came.

No word had then the youth to  
say,

But turn'd his downcast face  
away. 50

He heard her sandal sip the floor,  
And, ere she reach'd the palace  
door,

His heaving bosom could not  
brook

Reproach or wonder from her look.

And couldst thou, Gunlaug,  
thus refrain?

And seek'st thou conquests o'er  
the main?

She saw, but knew not his  
distress,

And eyed him much, nor loved  
him less.

Long stood, and longer would  
have staid

The tender-hearted blue-eyed  
maid; 60

But fear her stifling throat op-  
prest,

And something smote her bound-  
ing breast.

Far off, alone, she would remain,  
But thought it time to turn again.

"Yet better not, perhaps," she  
thought,

"For fear the stranger hold me  
nought,

"I dare not wish; they call it sin;  
"But—would my father bring him  
in!"

He came; their friendship grew;  
he woo'd;

Nor Helga's gentle heart with-  
stood. 70

Her milk-white rabbit oft he fed,  
And crumbled fine his breakfast-  
bread;

And oft explored, with anxious  
view,

Spots where the crispest parsley  
grew.

Her restive horse he daily rid,  
And quite subdued her stubborn  
kid,

Who lately dared to quit her side,  
And once, with painful rashness,  
tried

His ruddy horn against her knee,  
Bold as his desp'rate sire could  
be. 80

The cautious father long delay'd  
The wishes of the youth and maid.

His patient hand, like her's, unrolls  
The net to catch the summer  
shoals;

And both their daily task compare,  
And daily win each other's hair.

One morn, arising from her side,  
He, as he paid the forfeit, cried—

44 brave] bold 1831, 1846.

For ll. 45-6 1831, 1846 substitute:

Shall Gunlaug dare to tarry here?

Shall Helga see this blush, this tear?"

79 His] Its 1831, 1846.

80 his desp'rate] its desperate 1831, 1846.

ll. 80-1 1831, 1846 insert thirty-two lines for which see notes at end of vol.

unrolls 1831, 1846.

Between

83 unrolls]

## GUNLAUG AND HELGA

"Behold my hair too trimly shine,  
 "Behold my hands are white as  
     thine. 90  
 "O! could I loose our blissis bar!  
 "I burn for wedlock and for war."  
     "For war," said she, "when  
         lovers burn,  
 "To wedlock, Gunlaug, few return.  
 "In Samsa, brave Hialmar lies,  
 "Nor Inga's daughter closed his  
     eyes.  
 "By sixteen wounds of raging fire  
 "The enchanted sword of An-  
     gantyre,  
 "Withering, laid waste his fruit-  
     less bloom,  
 "And housed the hero in the  
     tomb. 100  
 "'Oh Oddur,' said the dying chief,  
 "'Take off my ring, my time is  
     brief;  
 "'My ring, if smaller, might adorn  
 "'The plighted hand of Ingebiorn!'  
 "Swift to Sigtuna flew the friend,  
 "And sorely wept Hialmar's end.  
 "By Mæleren's blue lake he found  
 "The virgin sitting on the ground.  
 "A garment for her spouse she  
     wove,  
 "And sang '*Ah speed thee, gift of  
     love!*' 110  
 "In anguish Oddur heard her sing,  
 "And turn'd his face and held the  
     ring.  
 "Back fell the maiden: well she  
     knew  
 "What fatal tidings must ensue.

"When Oddur raised her, back  
     she fell,  
 "And died, the maiden loved so  
     well.  
 "'Now gladly,' swore the generous  
     chief,  
 "'I witness death beguiling grief;  
 "'I never thought to smile agen  
 "'By thy blue waters, Mæleren!'  
 "But grant that on the foreign  
     strand 121  
 "Thy bosom meet no biting  
     brand:  
 "Grant that no swift unguarded  
     dart  
 "Lay thee beneath the flooded  
     thwart:  
 "Ah! how unlike a nuptial day,  
 "To shudder at the hissing spray;  
 "To wipe and wipe its tingling  
     brine,  
 "And vainly blink thy pelted  
     eyen;  
 "To feel their stiff'ning lids  
     weigh'd down  
 "By toil no pleasure comes to  
     crown: 130  
 "Say, Gunlaug, wouldst thou give  
     for this  
 "The fire-side feast and bridal  
     kiss?"  
     He told the father what he  
     said,  
 And what replied the willing maid.  
     "My son," said Thorstein, "now  
     I find  
 "Unfixt, inconstant, is thy mind.

91 blissis] bliss's 1846. [For footnote only in 1806 see notes at end of vol.] 119 agen]  
 again 1831, 1846. 121 foreign] hostile 1831, 1846. 124 "Thwart."—Bench  
 for the rowers. [L. footnote in 1806. A thwart is a bench for rowers 1831. Footnote  
 om. 1846.] 125 Ah!] Yet 1831, 1846. 126 shudder at] stand amid 1831, 1846.  
 127 To] And 1831, 1846. 128 eyen] eyn 1831, 1846. 129 To . . . stiff'ning]  
 And . . . stiffening 1831, 1846. 136 Unfixt . . . thy] Wavering with love the sea-  
 bound 1831, 1846.

## HEROIC POEMS

"Away to war, if war delight,  
"Be gone three years from Helga's  
sight.

"Then, if perchance at thy re-  
turn

"Thy breast with equal transport  
burn, 140

"Your wishes I no more confine—  
"No—darling Helga shall be  
thine."

Away the tow'ring warrior flew,  
Nor bade his Helga once adieu.  
He felt the manly sorrows rise,  
And open'd wide his gushing eyes:  
He stopt a moment in the hall;  
Still the too pow'rful tears would  
fall.

He would have thought his fate  
accurst 149

To meet her as he met her first;  
So, madly swang the sounding  
door,

And reacht, and reaching left, the  
shore.

Three years in various toils had  
past,

And Gunlaug hasten'd home at  
last.

Rafen at Upsal he had seen,  
Of splendid wit and noble mien:  
Rafen with pleasure he beheld,  
For each in arms, in verse, ex-  
cell'd:

Rafen he heard from sun to sun,

And why? their native land was  
one. 160

O friends! mark here how  
friendships end!

O lovers! never trust a friend!

In converse sweet he often told  
What treasures would his arms  
infolcl;

How in the summer he should  
share

The blissful bed of Helga fair.

For, foul suspicion ne'er supprest  
One transport of his tuneful breast.

The low and envious past he by,  
With scornful or unseeing eye. 170

No words like Gunlaug's words  
could move,

And all his guilt was guilty love.

No, Rafen! crafty traitor, no!

The guilt was thine that made  
him so.

In Sweden dwelt the manliest  
race

That brighten earth's maternal  
face:

Yet never would proud Gunlaug  
yield

To any man in any field.

The day was fixt for his return,  
And crowding friends around him

burn, 180

Their pomp and prowess to dis-  
play,

And celebrate the parting day.

138 Be gone] Begone 1831, 1846. 139 Then] And 1831, 1846. 140 Thy] That 1831, 1846. 141 Your] Its 1831, 1846. 142 "No . . . be] Thine is my house, My Helga 1831, 1846. 143 tow'ring] towering 1846. 148 pow'rful] powerful 1846. 158 arms, in verse] arms and verse 1831, 1846. 163 converse . . . often] fulness of his heart he 1831, 1846. 164 infold] enfold 1831, 1846. 166 Helga] maid so 1831, 1846. 167 foul] as 1831, 1846. 169 past he] he past 1831, 1846. For ll. 171-4 1831, 1846 substitute:

From tales alone their guile he knew,  
Believing all around him true,  
And fancying falsehood flourish'd then  
When earth produced two-headed men.

175 dwelt] dwell 1831, 1846.

## GUNLAUG AND HELGA

Amidst them, up a wrestler stood,  
And call'd to wrestle him who  
wou'd.

So still were all, you might have  
heard

The motion of the smallest bird:  
Some look'd, some turn'd away  
the eye,

Not one amongst them dared  
reply.

"Come hither, friend," said  
Gunlaug bold,

"O! ne'er in Iceland be it told 190

"I stood, amid the feast, defied,

"Nor skill, nor strength, nor  
courage tried."

The wrestler then beheld and  
smiled,

And answer'd thus in accent  
mild:—

"O stranger! though thy heart be  
stout,

"And none like thee sit round  
about,

"Thou bringest to unequall'd  
might

"A form too beauteous and too  
slight."

"Well, friend, however that  
may be,

"Let Gunlaug try his strength  
with thee." 200

They closed; they struggled;  
nought avail'd

The wrestler's skill, his prowess  
fail'd.

One leg he moved a little back,  
And sprang again to the attack.

Gunlaug, in trying to elude  
A shock so sudden and so rude,  
Avoided half the whelming weight,  
But slipt aside, alas! too late.

Though less in force as less in skill,  
'Twere better had he quite stood  
still. 210

His combatant flew headlong past,  
Yet round his neck one arm he  
cast;

And, though beneath he struck the  
ground,

He mist, and Gunlaug met, the  
wound.

The grass and springing flow'rs  
amid,

A rotten pointed stake was hid.

Swung by the rapid jerk in air,

His nervous leg descended there.

When Rafen saw the spouting  
blood,

Bewilder'd in new joy he stood:

And scarce his features could  
controul 221

The rapture of an alter'd soul:

Yet tended ev'ry day his couch,

And emptied there the hawking-  
pouch:

He brought him game from lake  
and land,

And fed the falcon on his hand.

At last with doleful look he said—

"We past our time, I fear, have  
staid;

183 Amidst] Amid 1831, 1846.

184 wou'd] would 1846.

188 amongst]

among 1831, 1846.

ll. 209-10 om. 1831, 1846.

211 headlong] with him

1831.

For ll. 213-14 1831, 1846 substitute:

And threw him headlong [also 1846] on the ground,

Wounded, but with no warrior's wound.

218 nervous] sinewy 1846.

221 controul] control 1846.

222 an alter'd] a selfish

1831, 1846.

223 ev'ry] every 1846.

225 He] And 1831, 1846.

ll. 227-30 om.

1831, 1846.

## HEROIC POEMS

"And those who waited our  
return,

"Now, while I speak, our ship-  
wreck mourn." 230

"Go, haste," said Gunlaug,  
"haste, my friend,

"May peace and love thy steps  
attend.

"Ah, wretched! thus to stay,  
alone;

"Ere the day fixt, I too am gone.

"How far more wretched should  
I be

"If my fair Helga mourn'd for  
me.

"Each lot were hard; but I prefer,

"If one must be, to mourn for  
her."

Away went Rafen: thus he told  
The fabled fate of Gunlaug bold.

"Gunlaug unwillingly I left, 241

"Of reason, as of love, bereft.

"At Upsal, famed for damsels  
bright,

"And flatter'd wit's bewildering  
light,

"Him courts and pleasures yet  
detain,

"And Helga's charms have charm'd  
in vain."

"Accursed man!" the father  
cried,

"My Helga ne'er shall be his  
bride."

"O father!"—"Peace!" cried  
he, "I swear, 249

"Deluded Helga, thou shalt ne'er."  
A swoon her swelling bosom

smote,

Huge serpents seem'd to clasp  
her throat;

And underneath the father's chair  
Stream'd on his dog her auburn

hair.

Quick, Rafen raised her in his  
arms,

And gazed and gloated on her  
charms.

"Gaze; she is thine," said Thor-  
stein fierce,

"If she be Gunlaug's—'tis in  
verse."

She wept all night; but woes  
increast

When in the morn she saw the  
priest. 250

"O father! pause to break my  
vow,

"I know his heart; ah, could'st  
but thou!

"By all divine, all human laws,  
"My best beloved father, pause.

"If Rafen loves, he loves the  
dead,

"I live not for his hated bed."  
At early dawn, the youth she

lost

Arrived upon his native coast.

236 fair] sweet 1831, 1846. For U. 237-40 1831, 1846 substitute:

When twice the sabbath-day had past,  
Rafen, as one compell'd at last  
By his impatient listeners, said . .  
And lower'd his voice and shook his head . .

252 Huge serpents] And serpents 1831; A serpent 1846. 255 Quick,] Then 1831, 1846.

259 but woes] her woe 1831, 1846. 261 O] Pause, 1846. 264 My . . . father]

Kindest and best of fathers 1831, 1846. 268 Arrived] Had leapt 1846. Between

U. 268-9 1831, 1846 insert two lines:

Blessing his fortune to survive,  
And on the appointed day arrive.

## GUNLAUG AND HELGA

He hung around his father's neck,  
And groan'd the thoughts he could  
not speak; 270

And, as his neck he hung around,  
The father's tears dropt o'er the  
wound.

The servants watcht with anxious  
heed,

And brought their lord the luscious  
mead.

Then strew'd he bear-skins on the  
stone,

And bade the tardy men begone.  
He blest his fortune to survive,

And, on the appointed day,  
arrive.

The servants watcht his eyelids  
close,

They watcht the flush of bland  
repose; 280

Then raised his shaggy pillow  
high'r,

With tender caution trimm'd the  
fire,

And, lest his breath should be  
opprest,

Pickt out the pine-tree from the  
rest:

Then fann'd the flame, nor fear'd  
the smoke

From ash well-dried, and ship-  
wreck oak.

A frolic maid was passing by,  
And, as she saw the hero lie,  
Removed the clinking hawberk  
mail,

And took a wolf-skin, from a  
nail: 290

Across his throat she placed the  
teeth,

And tuckt the clasping claws be-  
neath;

And would have kist him, but she  
fear'd

To tickle with her breast his  
beard.

Eight hours he slept: at length  
he woke,

And thus, in hurried accent,  
spoke.

"What means, my men, the  
noise I hear?"

"Lead, to the window lead me  
near.

"Aye, Rafen and his friends are  
come,

"I know, to bid me welcome  
home. 300

"Oft has he trod the sunless dew,  
"And hail'd at last my bark in

view.

"O Rafen, my best friend, for this  
"Shall Helga give thy brow a  
kiss."

273 watcht] came 1831, 1846.  
*for which see notes at end of vol.*

279, 280 watcht] watch 1831, 1846.

282 trimm'd] trim 1831, 1846.

opprest) 1831, 1846.

284 Pickt] Pick 1831, 1846.

fear'd] fear 1831, 1846.

*Between ll. 274-5 1831, 1846 insert twelve lines  
ll. 277-8 om. 1831, 1846: vide supra ll. 268-9.*

281 Then raised] They raise 1831, 1846.

283 lest . . . opprest,] (for his breath might be

285 Then fann'd] And fan

*Between ll. 288-9 1831, 1846 insert two lines:*

His arms and armour thrown around,

Upon the bench, the couch, the ground,

295 Eight . . . slept] Sound was his sleep 1831, 1846.

*substitute three lines:*

Nearer the window . . still more near.

Despach [Despatch 1846] . . I feel no pain . . despach [despatch 1846] . .

Why look upon that idle scratch?

299 Aye] Ay 1831, 1846.



## HEROIC POEMS

Then in rusht Thorkell.—“Stay  
thee, lord!  
“Nor blast thee at the sight ab-  
horr’d.  
“I thought that heaven could  
send no curse  
“Like slighted love; it sends a  
worse!  
“Now is my joy what was my  
pain,  
“To find so soon I loved in  
vain. 310  
“Rafen leads homeward from the  
shrine  
“Thy Helga—for her heart is  
thine.”  
Gunlaug with pleasure heard  
him speak,  
And smiles relumed his faded  
cheek.  
Thorkell, who watcht him all the  
while,  
With more than wonder saw him  
smile.  
“Thorkell, I thank thee,” he  
replied,  
“What, have we both, then, lost  
the bride?  
“No—generous rival, neither quite  
“Hath understood the nuptial  
rite. 320  
“Rafen leads homeward from the  
shrine  
“My Helga, for her heart is mine.”  
Then Thorkell shook his head,  
and sigh’d,  
“Ill the suspicious soul betide!  
“But he whom no suspicions  
move,  
“Loves not, or with ill-omen’d  
love.

“These eyes, that yet in wonder  
swim,  
“Saw the fair Helga sworn to  
him.”  
His horror Gunlaug could not  
check,  
But threw his arm round Thor-  
kell’s neck. 330  
“O loose me, let me fall, my friend,  
Cried he, “let life and sorrow  
end.”  
Now rage, now anguish, seized his  
soul,  
Now love again resumed the  
whole:  
Now would he, fierce, on Helga’s  
name  
Pour vengeance: tears for ven-  
geance came.  
“Thorkell, two days alone I wait,  
“The third shall lour with Rafen’s  
fate.  
“I scorn to stay for strength re-  
stored—  
“Go—at the corner whet my  
sword.” 340  
On the third morn, their friends  
decreed  
That one or both of them should  
bleed.  
On the third morn, what pangs  
oppress  
The tender lover’s valiant breast!  
His only hope on earth below  
To die, and dying slay the foe.  
He slept not, nor had ever slept  
Since the first day; but said, and  
wept—  
“Arouse thee, Gunlaug, why  
complain?  
“She never can be thine again!

## GUNLAUG AND HELGA

"The bark shall lean against the  
shore, 351

"Nor wave wash off the rested  
oar.

"The flowers shall ope their spark-  
ling eyes,

"And dance in robes of richest  
dyes;

"And, flying back, again shall meet

"The south-wind's kisses, soft and  
sweet.

"Young eagles build their first  
fond nest,

"And sink from rapine into rest:

"Ah, see them soar above my  
head!

"Their hopes are come, but mine  
are fled! 360

"Arouse thee, Gunlaug, haste  
away,

"And rush into the mortal fray."  
From far the list'ning Rafen  
heard

His rival's armour ring; nor fear'd.  
Fear may be stifled in the breast,  
But shame burns fiercer when  
supprest.

Onward he rusht—and dared defy  
His arm, but dared not meet his  
eye.

Madly he struck, and blind with  
guilt,

And his blade shiver'd from the  
hilt. 370

O'er Gunlaug's shield, with action  
weak,

It fell, and falling rased his cheek.

Away disdainful Gunlaug turn'd,  
And cried, while rage within him  
burn'd—

"Rafen, take up thy broken  
sword;

"Live—see thou Helga be re-  
stored.

"Ah, why?" then to himself he  
said;

"O Helga, beauteous blue-eyed  
maid!

"Such were the tender words of  
yore,

"Ah, never can I speak them  
more! 380

"By Rafen's side hath Helga  
slept,

"Upon my fruit the snail hath  
crept,

"The blindworm hath his poison  
shed—

"O Rafen! curses on thy head.'

Afar was he, as Gunlaug spoke,  
And every tie of honour broke.

Before the court of chieftains old  
He stood, and well his story told.

Much for religion and for laws  
He pled, and bade them guard his

cause: 390

"Though baffled and disarm'd,"  
he cried,

"I gave the wound, and claim the  
bride."

Some with disdain his reasons  
heard,

While others wisht the cause  
deferr'd.

351 against] upon 1831, 1846.

listening 1831, 1846.

1831 rhyme impaired by mispr.

But never 1846.

\* According to the laws of duel in Iceland, he who gave the first wound was  
gainer of the suit. [L.]

393 reasons] reason 1846.

352 wash] dash 1831, 1846.

372 rased] razed 1831, 1846.

379 Such] Sure 1831 mispr.

392 bride.]" bride."\* 1831, 1846 with footnote:

363 list'ning]

374 burn'd—] burnt,

380 Ah, never]

## HEROIC POEMS

Then Ormur spake, in speech of  
scorn,

Ormur, the friend of Asbiorn,  
Who, daring singly to engage  
A jotun, proved his fatal rage.

"Go, finish this unmanly strife,  
"And keep the vow, but quit the  
wife. 400

"So neither party shall repine,  
"But love be his, and laws be  
thine.

"Go home, and with the world's  
applause

"There quaintly kiss the cold-lip  
laws."

But Rafen, when he saw the  
sneer

Run dimpling on from peer to  
peer,

"Has not the priest then join'd  
our hands

"In holy everlasting bands?

"One would have thought 'twas  
thee I wrong'd,

"Right second to the viper-  
tongued." 410

The assembly, wishing to com-  
pose

The strife of single combat, rose:  
But order'd first that none decide

His right by arms o'er Iceland  
wide.

"In Auxar then once more we  
meet,

"And thou shalt never thence  
retreat."

Swore valiant Gunlaug, when he  
heard

The suit that Rafen had preferr'd.  
"Thy courage shall not screen thy  
guile,

"When once we meet in Auxar  
isle." 420

Urged by his friends, as by his  
foe,

Again to fight must Rafen go.  
But furious winds each pinnacle  
drove

Past little Auxar's lonely cove.  
Beyond the strait, their anchors bit  
The yellow sand of Agnafit;

Where Inga reign'd, whose daugh-  
ter's fate

Gunlaug heard Helga once relate.  
Here too the wise and old  
impede

The brave in lawless fray to bleed.  
By Sota's shore their course they  
take, 431

And anchor near Dyngiunes lake.  
There sprad the heath its evener  
ground,

And purer water there was found.  
They meet; and all their friends  
unite

In the full fury of the fight:  
'Till, save the champions, none  
remain

But the sore wounded, on the  
plain.

The chiefs had closed; nor space  
was now

That either urge the deadly blow:  
Still, oft they struggle, breast to  
breast, 441

Oft give, unwilling, mutual rest:

398 "*A jotun*." The jotuns were giants. Their existence is not fabulous. [L. om. 1846. For addition in 1831 see notes at end of vol.] 406 peer . . . peer] each com-  
peer 1846. 410 "*Right second to the viper-tongued*."—Ornstunga. Gunlaug was

called so, from the sharpness of his satire [wit 1846]. [L. Gunlaug was om. 1846.]  
420 Auxar] Auxar's 1831, 1846. 433 sprad] spread 1831, spread 1846. 437 save]  
with 1831, 1846. 441 Still,] But 1831, 1846.

## GUNLAUG AND HELGA

Then, with fresh force and hate,  
renew

A combat blood must soon imbrue.  
Gunlaug, with desperate strain,  
recoil'd,

Yet his free force and aim were  
foil'd:

Else had his sword, athwart the  
side

Of Rafen, oped life's sluices wide.  
The foot he struck; so far he  
sprung—

The foot upon its tendon hung.  
He stagger'd: just within his  
reach 451

Stood, chosen for the shade, a  
beech.

He shrunk against it, and his foot  
Was resting on the twisted root;  
"Now yield thee," loud the hero  
cried,

"Yield; and resign the blooming  
bride."

"True! on these terms we  
fought before,  
Said he, "but now we fight for  
more.

"This day life only shall suffice,  
"And, Gunlaug, he who kills not,  
dies. 460

"Life still is left me; and the worst  
"I suffer now, is fainting thirst."

Eager the combat to renew,  
Fast to the lake brave Gunlaug  
flew:

There from his neck the helm un-  
braced,

Nor, though he thirsted, stopt to  
taste.

Prone, and on tottering knee, he  
stoopt,

With vigorous arm the surface  
scoopt,

And swiftly to his rival bore  
The clear cold water, running o'er.

By treachery yet untaught to  
doubt, 471

In his right arm he held it out.  
Virtue, and praise, and pride for-  
sook

The soul of Rafen: fierce he strook  
His generous rival's naked head,  
And gan to triumph o'er the  
dead.

He fell to earth: the unsated foe  
Strove hard to follow up the blow.  
His foot denies his deadly hate,  
And doubt and horror round him  
wait. 480

Gunlaug pusht faintly from his  
breast

The shield, that struggling life  
opprest.

The gales that o'er Dyngiunes  
play

Recal his roving soul to day.  
Up would he start; his wound  
denies

Fresh shadows float before his  
eyes:

*ll.* 443-4 *om.* 1831, 1846. 461 still] yet 1831, 1846. 464 brave] then  
1831, 1846. 466 stopt] staid 1831; stayed 1846. 472 In] With 1831, 1846.  
473 Virtue,] Valour 1831, 1846. 476-7 And . . . earth:] 1831 has:

And (for the dying are not dead)  
Gunlaug was fell'd:

1846 has:

And laught in triumph while it bled.  
Gunlaug was fell'd;

484 Recal] Recall 1831, 1846. to day] mispr. today 1831. 485 denies]  
denies; 1831, 1846.

## HEROIC POEMS

On his right elbow now he leans;  
Now brighten the surrounding  
scenes:

Trees, mountains, skies, no more  
are mixt;

The lake, and earth, and foe,  
stand fixt. 490

His silence then he sternly broke,  
And thus, his eye on Rafen, spoke.

"Rafen, with powers renew'd I  
rise:

"Yes, traitor!—he who kills not,  
dies.

"Yet would I leave a little space,  
"To hear thee own this deed was  
base."

Now, first, in speech was Rafen  
slow—

Weak from his wound, and wrung  
with woe,

He fixt his eyes upon the ground,  
And thus confest, in faltering  
sound. 500

"'Twas base: but how could Rafen  
bear

"That Gunlaug have his Helga  
dear?"

Yet, paused the warrior: fixt  
he stood,

And slowly wiped the welling  
blood.

True love he pitied while he  
heard,

And had but Rafen spared that  
word,

His youthful head had not lain  
low!

Gunlaug scarce felt the fatal  
blow;

But, once repeating "*Rafen bear  
"That Gunlaug have his Helga  
dear!"*" 510

Rage swell'd his heart and fired  
his eye,

And through the forest rang the  
cry,

"*Thou, though thy treachery caught  
her vow,*

"*God's vengeance! Rafen! e'er shall  
thou?"*

Then hate rose high with rising  
pain,

And brast the rival's helm in  
twain.

497 in . . . slow—] was Rafen slow in speech, 1846. 498 Weak . . . woe] Wrung  
with remorse and weak with woe 1831. Lowering his brow against the beech 1846.  
500 faltering] faltering 1831, 1846. 502 have his] be to 1831, 1846. 503  
Yet . . . he] Paus'd had the conqueror: he had 1831, 1846. 505 True . . . while  
he] With patience, pity, grief, had 1831, 1846. 509 , once repeating] hearing *how*  
*could* 1831, 1846. 510 *have his*] *be to* 1831, 1846. 513 *Thou, though*] *What!*  
*tho'* 1831, 1846. 514 *shalt*] *wert* 1831, 1846. 515 hate . . . rising] hatred  
rising high with 1831; hatred rising higher than 1846. 516 And . . . rival's]  
He smote the traitor's 1831, 1846.

## CORYTHOS

[Published in 1847; not reprinted in same form. For later version, published 1859, reprinted 1876, see notes at end of volume. Text, 1847.]

### ARGUMENT

Corythus, Paridis Œnonesque filius, ab Helenâ benigne hospitio exceptus est, quæ, dum patri eum necopinanti vellet intromittere, zelotypiâ correptus est Paris, filiumque vi subitâ adortus interficit. A Philoctete vulneratus, Œnonen veniam orat, datâ moritur.

ŒNONE had been weeping, but her tears  
The bitter blast had dried; for on the top  
Of Ida stood she, on that pale short grass  
Where the wind whirl'd the pine-cones, rolling them  
Along their narrow and hard-pointed leaves.  
Hence she beheld the temples and the town  
Of Dardanos, now fated, and discern'd  
The house of him she loved: then from the woods  
She call'd out Corythos; and thus she spake.

"Go, my child, go. Within the walls of Troy  
One is there who will love and cherish thee,  
Thee, but without thy mother! Yes, there lives  
Thy father . . but how short a time to live  
Alas! he knows not: for from Lemnos comes  
In safety Philoctetes, and he brings  
Those arrows with him, those of Hercules,  
By which the Fates have sung that he must fall.  
Unwelcome thou wilt not be (for no son  
Hath she) to Helen, if that head so dear  
Thou rescuest from perdition: he himself  
May not perhaps forget those days serene  
That shone on him and me; may not forget  
How once the poplar bore upon its bark  
Two names united. If unmindful now,  
Unmindful he will cease to be at sight  
Of thee: if bad the husband, he will be  
The better father for that very cause,  
And own he owes his life to Corythos,  
To thee, deserted Corythos! his son."

Embracing him, she mingled with embrace  
Kisses and tears; and then consign'd him, loth,  
To an old guide . . but often called him back,  
Repeating the same orders; to avoid  
The sail-white waters and the secret bays,  
And every place where Grecian might abide.

*Argument.* From the Latin version in *Poemata*, &c., 1847.

## HEROIC POEMS

They winde their way down the steep braky road.  
Then, when their voices she could hear no more,  
Nor see the birds their shouts and stones had scared,  
Turn'd she her face, and this lone plaint began!

“Aërial mountains! woods, where Gods reside, 40  
And Corythos was cradled! you I see,  
But him I see no longer, to these eyes  
Dearer than light! Before him Paris went  
And never more return'd: no love remains  
For me, no pledge of love! Not only lost  
Are former joys, but lost is also he  
Who brought them back to me, by step, by mien,  
By play, by prattle, and could half-persuade  
That nothing was amiss or ought to grieve me.  
Him too I now am parted from, and yield 50  
Almost without reluctance, tho' the sole  
Calmer and comforter of every pang,  
That happier days be his than have been mine.  
Yet all things (how can I believe my eyes?)  
Appear the same as ever: Xanthos flows,  
And Simôis, in the morning light as clear,  
And Tenedos seems only one vast rock  
Upon the whitening reflux of the waves.  
In form too and in features I myself  
Remain the same; for age can not consume 60  
Nor change them. Ah, sad thought! how fugitive  
The gifts I catch at! Like the snow beneath  
A southern wind, thy form, Ænone, wanes  
And wastes, unhappy! in the sight of him  
Thou holdest ever lovely, ever dear.

“How easy it is to mow down the bloom  
Of life, and sow the open breast with cares!  
How soon, when faith is shaken, youth is shed!  
Irrevocable days bear heavily  
Upon the sinking heart, but heavier far 70  
The future anguish of the fondly loved.

“Asteropel! my sister! happy thou  
In thy espousals! Can then Æsacos  
Be kin to Paris? brother? But the one  
The mild Arisbe bore, the other sprang  
From Hecuba, a violent River's child.  
I envy not the happy ones alone,  
But even the wretched who have left the light

## CORYTHOS

Of upper air; the maiden whose stern sire  
Hath turn'd the torch of Hymen from her path, 80  
And widow on whose bridal bed there hung  
The withering garlands. Grief that death has brought  
Time in the course of nature bears away.

"Where Nile throws open his wide chamber, strewn  
With lotus; where, to sight insuperable,  
The holy Ganges rolls his stream from high,  
If Memnon's mother rise before the sun  
To weep for him; if ye too, O ye Nymphs  
Of ocean! have beheld how great the grief 90  
Of Thetis; how, when Glaucos would advise,  
She fled from comfort, fled from Triton's song  
And Doris and her daughters who sate round;  
If by the walls of Neptune all the maids  
And matrons wail'd at Hector's late-rai'd bier,  
Stil Hector's was Andromache, as when  
Their child was frightened at his nodding crest  
And heroes fled before him: his was she  
In death, nor severed from him by the tomb.  
Deserves Ænone then a harder fate?

"What is my fault? unless a fault it be 100  
To sit secluded at the dens of beasts,  
Where bear and wolf break slumbers just begun,  
And where the mighty mother of the Gods  
Drags the reluctant lions to her wheels;  
Unless it be a fault to have remain'd  
So faithful to the faithless, nor have breath'd  
Complaint to other than the passing wind.  
There are kind Gods who may deem otherwise.  
Howe'er that happen, brighter be the days  
Of Corythos, and nobler his pursuits 110  
Than creeping to draw meshes round the nides  
Of birds now mute, and gather'd close in fields  
White with the steril stubble or hard snow.  
Happier be thou, my child! if Gods look down  
On pious prayers, and children are exempt  
From retribution for parental guilt."

Meanwhile the youth was looking up the walls  
And wondering at their highth, and how they stood

82 Grief that . . . -94 *not in the Latin, 1820.*    111 nides *cf. avium intendere retia.*  
*nidis. Poemata, 1847.*



## HEROIC POEMS

Defiant of so long and fierce a war.

"But where is that old fig-tree? where the spot  
Whence Hector, my brave uncle, met in fight  
Achilles? where did Venus cast the cloud  
Around my father?"

120

And he siez'd the hand  
Of his old guide each time he askt and heard.  
Ascending up to Pergama, before  
The gate an elder of the town he sees,  
And asks him whereabouts stands Priam's house.  
His guide represses him, and says,

"We go

To Helen."

"Go then," cried the aged man,  
"Readily may that fatal pest be found,  
And none is wanted here to show the way."

130

Around his neck sprang the Idæan boy  
And "Blessed!" cried he, "blessed be whoever  
Thus deeply hates my mother's injurer.  
With me most virtuous is it to abhor  
That Spartan. To none other house go I,  
Than the king's own, where with *his* father dwells  
*My* father; where the chaste Andromache  
Bemoans her husband on the ground he trod;  
Where now a wanton one, who fears not Pan  
Nor Jove himself, with nimble needle paints  
For altars, none of theirs, fine tapestry,  
Or plucks the harpstrings with a Sphynxis nail."

140

Many had seen and past them as they spake;  
One, 'twas a female, hesitated, stopt,  
And askt them if from Ida they had seen  
The Grecian ships departing? were the winds  
So fair? and, while the elder she addrest,  
She gazed upon the younger. He was toucht  
To see her cheek grow pale and red by turns;  
Nor quite unmoved the elder: to himself  
Said he "When beauty such as this shines forth  
From Ilion, who would ever lend his ear  
Even when a Goddess may have promist more?"

150

Now saw the youth, who saw them not til now,

143 Sphynxis] cf. Parisis l. 198. In a footnote to *Gunlaug and Helga*, l. 91, Landor gave his reasons for adopting in some cases "the oldest and best manner of spelling". See notes at end of vol.

## CORYTHOS

Maidens behind her, beauteous, with succinct  
Vesture and braided hair; graceful their form,  
And modest their demeanour: not so quick  
Bounded his bosom when the boar rusht out  
Against the meshes, when the cornel spear 160  
Hist on the bristles of his vaulted back,  
The curv'd tusk gnasht, and the black blood boil'd o'er.  
Whither they bent their way she now inquired.  
The elder answered her.

“We bend our way  
Where dwelt Assaracos, and Paris dwells.”  
Then she.

“The road is safer if I guide,  
And you will easier see whom you require,  
Soon coming homeward from the citadel:  
For clamour there was heard at early dawn  
Along the coast, and then a boat appear'd, 170  
And an old man stept out. Ulysses met  
This stranger. Now, throughout the orchards, crofts,  
And little gardens next the sandy beach,  
The sailors gathered vervain, gathered bay,  
And with fresh garlands every prow was trim'd.  
Our leaders think this surely must denote  
Good Fortune, favorable oracles;  
And grant, ye Gods! the anchors heave at last.”

The old Idæan shook his head, and spake.  
“He who arrives is one they left behind, 180  
Is Philoctetes; and the arms he bears  
Were once the arms of Hercules: the bow  
Of Nessos, and the arrows dipt in blood  
Of Hydra, come to light the pyre of Troy.”

Struck by his speech, the more she wisht to ask  
The quicker stept she, and the more she urged  
The maidens to step on: she flew, but lookt  
On Corythos in flying.

Just below  
The citadel a gorgeous palace stood;  
She enter'd, followed by the trembling maids; 190  
The Idæans followed slower.

As they pass  
The house of Hector, they observe young girls,  
Too young for foresight, thence less wretched yet.  
And matrons calm, and widows unconsol'd,

## HEROIC POEMS

Bring honey to his Manes: and with these  
They mourn, and shudder at the silent hall;  
Chilly and lying waste with Hector's death.

At last to Parisis abode they come.  
Bidden to enter here, the spacious courts,  
The lofty columns, the resplendent gods  
Of brass and marble, the smooth steps and wide,  
And the vast portals and resounding valves,  
Strike them with admiration and with awe.  
How many ivory statues breathe around!

200

How many golden! nor do fewer move  
In the warm colours emulous of life.  
To the Dictæan king had Dædalos  
Given a part of these; his daughter gave  
The same to Theseus; Theseus gave the same  
To Helen, when he hoped to bear her off  
To pleasant Athens from her mother's side.

210

And she afforded no few scenes for art,  
No few her mother. Here first recognized  
The Idæans Helen. She in every game  
Stood forth the fairest with her locks of gold,  
While all the potent of the sea and sky  
Gazed with proud smile benevolent; but Jove  
Above them all: complacently he watcht  
His progeny by water and by land

Whatever she was doing. Venus came  
Close after her, while upon high the swans  
Arch't their proud necks. Another time (so great  
The skill which Venus only could inspire)  
You would have thought them circling round and round.

220

There is a record in the courts of heaven,  
Sometimes brought out and whispered on, that once  
Among the reeds and cane-beds Jove assumed  
The figure of a swan, and thus beguiled  
Her mother Leda; while the river swans,  
To kindred strangers evermore averse,  
Sate silent, and lookt all another way,  
So fear'd they that surpassing one, and drave  
The swimmer boys afar with threatening beaks  
And swinging circuit of expanded vans.

230

Therefor 'twas his decree that none beside  
Should draw her chariot on high days, when moved  
By gift of hero or by prayer of God.

## CORYTHOS

Tyndaris now told Paris all she knew  
From the old shepherd, save what mother bore  
The youth, and whose his beauteous face was like. 240  
Such once was Alexander, then the guest  
Of Sparta: but not yet ten years of war  
Had he encountered, not yet fled the sword  
Of Diomed, inglorious and disgraced.  
He now sate smiling at the tremulous tones  
Of Helen; and then smooth'd her troubled brow,  
Touching and kissing it: at last more grave  
These words he uttered, and assumed his seat.  
"That Philoctetes in a far-off ile  
Rests at this moment on a fallen beech 250  
His heavy wound: a bird's wing drives away  
The bite of beast and insect. When he feels  
Eagle's or vulture's shadow over him,  
He tries in vain to lift his weary lids  
And cry so weak it drops into his breast.  
He who thus suffers from a faithless friend,  
Left on the shore to hunger and to thirst,  
And hear the oars sound less and less distinct  
At every stroke, and songs as they depart  
Float on the summer air, so joyously 260  
To them, to him so sadly, first and last,  
Deploring that immedicable wound . .  
Arrow hath he dipt in Lernæan blood?  
But grant he land upon that very coast,  
What ills, what dangers, menace us? he sees  
That chariot broken which drag'd Hector, sees  
The tomb of Ajax, and may know again  
The arms that Thetis vainly brought her son.  
And this, Neptunian Troy! the man is this  
Who comes against thee now and works thy fall; 270  
'Tis time to turn our backs, to leave our homes,  
Unshaken wall, unviolated fane,  
Rais'd by Minerva, citadel which she  
And Venus with her equally protects,  
And over which (to Agamemnon's house  
For ever hostile) in the light of day  
Apollo hath been seen and hath been heard  
Exhorting us, and scaring back the foe.  
Ulysses, that great queller of our hosts,

250 Rests . . . beech [*In the Latin version: fagineo solus trunco sedet.*]

## HEROIC POEMS

Brings Philoctetes now! now let us fly 280  
Even to Mycenai: let us carry now  
Within our quailing bosoms all those Gods  
(Among the rest Palladium) who have stood  
Stabile and strong against all former wars,  
And to Diana let us sacrifice  
Upon the summit of Taïgetos.

The rampire of the Achaians, true enough,  
Is mingled with the yellow sea-shore sand,  
Scattered the Myrmidons, the Dorian camp  
Wide open: that is little: but behold 290  
How fulminates against our feebleness  
The stout successor of Achilles slain!

When their own walls were standing round the Greeks,  
When Juno exercised her vengeful sway  
And arm'd the fist of Diomed, when safe  
Behind his seven-fold shield their Ajax stood,  
And the proud man of Nereid mother sprung  
Loosen'd with blood the Ætionæan towers,  
Such idle terrors with indignant soul  
I would spurn from me. Are no gifts of heaven 300  
Vouchsafed to me? no Venus marks me out?  
And no Apollo breathes into my breast?"

His boasts encouraged her, his scornful smile  
Arous'd her and refresht.

Some days had past,  
And Corythos grew willing to believe  
His step-dame was kind-hearted. Not alone  
Her countenance, so bland and beautiful,  
Rais'd her beyond all mortals: he admired  
One who could place herself amid the low,  
Could smile with them and weep with them, and view 310  
On the same level all, herself above

All things the world's eternal walls contain.  
Nor wonderful nor great could aught appear  
To one so far supreme, nor would she turn  
Her face from Irus at the feasts of Jove.  
Corythos now she knew: he did not wish  
Concealment of his origin, nor might  
Such wish avail him when she saw him more.  
The causes of his coming she inquired,  
And gave him courage as she gave her hand. 320  
At first he was ashamed he could not hate

## CORYTHOS

His step-dame; now, that he had ever tried.  
He hangs upon her words; what words! how sweet  
In utterance! from what high serenity  
Of brow descending on his softened heart!

“Ever too bold the brave and beautiful!”

Sighed she, “but even the stoutest well may start  
At the close graves along the uneven sands,  
The scattered bones whitening beneath their pyres  
Where sharp winds flake them, and doom’d cypresses  
That darken Ida’s brow, to burn on more.

330

Surely ’tis sad enough were only joys  
And pleasures torne away, without the tomb  
With its cold shadows filling up their place.”

Kind words she spake, and kinder deeds prepared,  
But doubted when, how, where, she might surprise  
Her Paris with his semblance in his child.

Rarely hath any beauteous mother borne  
Progeny like herself: the gods who once  
Have listened to the prayer, look seldom down  
A second time upon their supplicant.

340

She thought of this; she thought of one so young  
As not to know her mother’s flight; and thick  
Came forth her groans; unconsciously the name  
Of her first husband followed them.

“Ah why

Hath never messenger rejoiced my ear  
Telling me what thou art, Hermione!  
And how thy little playmate hath grown up,  
Orestes.”

Seeking how she might retain  
The unsteddy love of Paris, oft she wisht  
A son were hers like Corythos, resolved  
To make him hers by gentle offices  
And (if there be atonement) to atone  
For what his mother suffered by her fault.

350

“O Agelãos!” she exclaimed, “thy cares  
Have rear’d both sire and son: the fatal torch  
Extinguisht thou hast seen, and now wouldst see  
Him who was fancied to have brought it home,  
Yet who, in Ilion saved, himself is safe.  
But haste not, let his son repeat to him  
His mother’s words and have the first embrace.”

360

“No counsel else” replied the aged man

## HEROIC POEMS

"Did Cebren's daughter give me: but altho:  
I may retrace the features so beloved  
In childhood, ill may Paris recognise  
Old Ageläos, in his wrinkled cheeks,  
Grey temples, and that slow and spiritless  
Movement where years are crowded upon years.  
Perhaps he may not wish to see again  
The once familiar who hath followed up  
A better course than he: the royal heir  
May need me not, yet Corythos stil needs  
My help . . to fail him but in death alone."

370

Various the thoughts of Helen: she resolved  
At last that Corythos should meet his sire  
When Bacchus has thrown open the warm breast,  
And when the harp is ringing, and the room  
Round the high lamp is bright and jubilant.  
Often she schem'd this interview: at length  
The day is come.

The Trojans sing again  
Gay songs, long intermitted, half-afraid  
Lest skilful Paris gently reprehend  
Words ill-remember'd, notes irregular;  
The times had deaden'd so the unworthy strings.  
Now censors burning all around reflect  
The images that hold them, images  
Of youths whose left-hand holds long garments back;  
Scarlet and purple tapestry glows above  
As if the sun had lighted it, and higher  
Redden more dim the cedar's vaulted beams,  
Thro' whose compartments had mimetic art  
Displaid the deep clear azure, with its stars,  
Where dwell in still serenity the Blest.  
Along the hearth shoots forth a lambent flame;  
The house-hold Gods smile with it, Paris smiles,  
And she, the heaven-descended, whom he loves.  
The hearts of both with placid course and full  
Joy overflows and every hour expands:  
Hour more propitious than the present none  
Could meet her wishes. Slight inquietude  
There is in his delay. Sometimes she breaks  
The thread of her discourse to list awhile,  
Then takes it up uneven, then replies  
Wide of the question she hath seem'd to hear.

380

390

400

## CORYTHOS

Silence! here enters Corythos! He starts  
At the broad splendour; at the regal form  
Of Paris now before him: to approach  
His mighty sire he burns, but then draws back  
His foot, and looks at Helen. This the prince  
Observing . . . this . . . the bashfulness of youth . . . 410  
The step so suddenly withdrawn . . . the breast  
Heaving . . . the brow disturb'd . . . the voice extinct . . .  
No colour in the cheek . . . no name announced . . .  
No office . . . but from graceful shoulders flowing  
The very vest which Helen once had spun  
For young Atrides, waiting his return,  
In earlier days, when him alone she loved . . .  
These things together strike him with the force  
Of thunderbolt: up springs he: on that vest  
He siezes; casts it from him; with his sword 420  
Smites the boy's neck, his face, his side; spurns off  
His hands to heaven appealing, and hears nought  
But, struggling hard with blood, his dying groan.

Such the last day of Corythos! the last  
Of peace to Paris and that gentlest dame  
Of stepdames. When she saw the youth sink down  
And all the furies urging Paris on,  
Her senses left her: on the ivory couch  
Cold lay her limbs as though she lay in death.  
Her husband's wrath heard not the groan profound 430  
When his child roll'd before him and his eyes  
Lookt up to him once more, swam, sank, and closed.

He bursts away and calls upon the Gods  
Who punish perjuries; as if no God  
Had noticed his; as if 'twere very hard  
Deceiver should be in his turn deceived.

When Ageläos heard the sad report,  
Vengeance he called on Helen, vengeance call'd  
On Paris: ashes o'er his head he heapt,  
And, praying death may intercept him, bent 440  
His homeward way. What should he there relate?  
Whose thanks bring back? a parent's? overjoyed  
To find a son beyond all hope, a son  
Long absent, latest, dearest, gift of her  
He had deserted! who, of him deprived,  
Would miss his voice and face, all day, all night,  
Sole solace of those long and weary hours,



## HEROIC POEMS

But who, to turn aside the death she fear'd  
For that most cruel father, bade the boy  
Go seek him . . seek him in the stranger's house, 450  
The base adulteress who had wrought her woe.  
Grief, anger, virtue, shake his breast at once;  
Fain would he fly from Ida.

When the sire  
Knew the sad truth, upon his son's cold cheek  
A thousand kisses did his lips impress;  
He expiated (if grief could expiate)  
His crime with bitter grief, and built up high  
A pile of cypress to receive the corpse;  
And thus the lately found, by name (before  
Unknown) in broken accents he bewail'd. 460  
"Wept on no humble or unhonored bier,  
Rest, O my Corythos, that placid rest  
Which life denied thee!"

Scarce hath he invoked  
The shade by name before he separates  
The ashes of the boughs and of the boy,  
And these he places in a golden urn  
Nigh his own chamber. Dark is all the house,  
And silent all within it. He hath lost,  
Utterly lost, his grace in Helen's eyes,  
And thro' his tears and anguish none sees he 470  
In Leda's daughter: both retort complaints,  
And each-one's sorrow is the other's fault.  
Again, he rushes forth on the remains  
Of the Achaians; his high crest again  
Is seen above the combat, and that shield  
He shakes which Thetis by her prayers obtain'd  
Of the fire-potent God, wherewith she arm'd  
To conquer Asia her disdainful son,  
And from that conqueror Paris tore away.  
Weary of glory, worne with grief, he sought 480  
The place where recently he fill'd the urn  
With bones, of grace and beauty now disrobed  
And brittle to embraces, losing form  
And substance (what small remnant they retain'd)  
When the first tear fell and sank into them.  
In the still sacredness of night, alone  
Went he, the stars were shining on the tomb,  
And timidly and slowly he explored

## CORYTHOS

With outspread hand if aught might yet remain  
Of his lost child, and credulously seiz'd 490  
Little black sticks, and bore them in his breast.  
Greeks, as they roam'd along the shore, observ'd  
His wanderings: these Ulysses had espied,  
Epæus too, and, heavy with his wound  
And catching the cool air with frequent gasp,  
Pæantius. Round a high-piled tomb a trench  
Was hollowed: hitherward they steal along  
From the Sigæan sands, while yet the stars  
Cast a scant light, and thro' the uneven ground  
And the dim copses wind their secret way. 500  
And here await they Paris, true at last,  
And smiting in the anguish of his soul  
A breast too long from pious love estranged.

What bowstring, from what archer's bow unstrung,  
Rattles on belt or quiver? Who cries out?  
None other voice responding. Hark! he groans;  
He calls for enemy; no aid he claims  
Of friend; but leaning on one elbow sits  
Raging; and often strikes his heel the ground.

Swift steps run back along the soft sea-shore: 510  
For they who smote him in the shade of night,  
By the command and with the auspices  
Of Gods, had stolen on a man unarm'd  
Without their helmets, cuirases, or shields.  
He could not follow, for behind his knee  
The arrow had gone thro': with desperate twist  
He tore it out, and from two apertures  
The hissing blood sprang forth: he sinks; he rolls  
His limbs, he rolls his heavy eyes, all night,  
In the red dew: he sees the city lamps 520  
Kindled; he sees them all go out again  
From the same spot. But when an iron light  
Begins to peer o'er the cold plain, and wakes  
From their brief sleep the tamer animals,  
They of the household rise, and all around  
In grove, in champain, seek their absent lord,  
And, as if there the search should be the last,  
At his son's tomb. The race that cheers the ear  
Of Morning with its voice, and penetrates  
With its bold breast the woodland stiff with frost, 530  
And, watchful at the gate in life's extreme,

## HEROIC POEMS

Is faithful to the wretched and the poor,  
With eyes as languid on his languid eyes  
Looks sorrowing down, and licks them unreprieved.

When the last hour gleams feebly upon man  
Not feebly rise the former: swift and thick  
Do they crowd back with all the images  
Of his misdeeds in clearest light reveal'd.  
Now manifest is every oracle,  
Now Lacedæmon's awful Nemesis,  
Now the red torch, now the right-hand that shakes  
Its widening vapour over myriad graves,  
To settle on the towers of Ilion.

540

But these all vanish. Thee alone he sees,  
Daughter of Cebren! thee, beneath that rock  
Where strowed the winds thy nuptial couch with leaves,  
Espous'd, deserted, childless! What avail,  
Ah what! the promises, the gifts, of Gods?  
A better, now he feels, was left in thee.  
"Go, ye who once could serve me, go" said he  
"And tell C  none ye have seen me pierced:  
Tell her it is not help I now beseech,  
But pardon."

550

When the youths descried her home  
Amid the innermost and highest wood,  
And found it closed, and heard the wail within,  
And saw tame stags raise up their antler'd heads  
Suddenly from the threshold, they prepared  
To enter.

They repeat the last command  
Of him who sent them. Young, and confident  
In ready eloquence, they would adorn  
The wings of Mercury with brighter plumes,  
And utter as their lord's what time and place  
Forbade his uttering, and (more strongly) grief.  
His former love do they commemorate,  
And how C  none was endowed with herbs  
Potent to save. She lookt aside, and said  
"I could not save my son! nor did he ask  
Who asks me now." And, as she turn'd away,  
They heard the halls with sob and plaint resound.

560

Meanwhile four stout attendants bear the prince  
Upon a plank of pliant ash, where rose  
The sacred mansion of the Id  ean Nymph.

570

## CORYTHOS

And as they bear him thither, toiling up  
The narrow path, often the loose round stones  
Slip under them and shake him, often spring  
The branches back and strike against his wound.  
Not long was the delay, but long it seem'd  
To him whose day was closing, and before  
He could collect the features in his mind  
Of her he sought so eagerly. They pass  
Along the crevices of rocks where hang  
The ivy-stems their rigid moss . . . of rocks  
Which the spear's point, in time gone-by, engraved  
With tender verses round about linkt names;  
Labour of idle hunter, disinclined  
To let that idleness pass soon away.  
And into opener places they procede,  
For feats remember'd of prevailing strength,  
And songs and dances and successful loves.  
There Paris paus'd and wept, with both his hands  
Closed o'er the face: the four who carried him  
Placed on the evenest ground the future bier,  
And they too, turning back their faces, wept.  
The Nymph of Ida came not forth to them,  
But on the threshold of the open door  
She staid her footstep, that the tears might flow  
Within the house unseen one moment more.

580

590

And now the son of Priam views again  
His early realm, a realm so peaceable,  
And sweet Ænone, then his only care;  
And now again, again, he hears the sighs  
Which heave that faithful bosom: how diverse  
From those he sigh'd to in the grot below!  
And slowly lifting to that face divine  
His eyes, "How many and what years" he cried,  
"Since Paris saw Ænone his beloved!"

600

Nothing of anger or complaint said she;  
For she had prayed of the Eumenides,  
Few hours before, that the untimely end  
Of Corythos their wrath should vindicate,  
And that she might not, even if she will'd,  
Be help to Paris in his hour of need.  
Another prayer she added to these prayers,  
With quivering lips, more anxiously, but fear'd  
No God would grant it.

610

## HEROIC POEMS

“Jupiter!” she cried,  
“And if there be another\* who should hear  
My last appeal . . grant me the gift of death.”

Thunder was heard upon the left, and signs  
Shone forth above her from the sky serene.

But when she saw that son and sire had fared  
Alike, and that she might have saved the one,  
She who alone could save him, she appeared  
Cruel and merciless . . to him . . to both.

620

“No; I deserve not, seek not, to prolong  
My life,” said Paris. “Only let one urn  
Unite us . . me, my Corythos!” He spake  
And held the urn toward her: this she caught,  
Together with the faint and chilly hand  
It had nigh dropt from.

Paris had but strength  
To add these words,

“Ænone! it was ours  
To live united: they . . the Gods alone . .  
Sundered us.”

630

“But they sunder us no more”  
Said she. “Behold! the bridal hour is come,  
Wherein no wretchedness, no falsehood is,  
No separation. Ah! restrain, restrain  
Those groans! Let me, my husband, die the first!  
Hear me . . the Gods have heard me . . unwithheld,  
Give one embrace.

“Paris is now my own,  
Mine, by sure auspices, eternally.  
And do not thou in Pluto’s house, my child,  
Disdain the mother whom thy death brings down.

640

“Often the cruel gift that Venus gave  
Gave me one comfort with it . . that my grief  
Could not encrease; and now I lose this one.  
From Juno less had been the penalty,  
Wroth as she was, than Venus now exacts  
In the same Ida . . Venus, crown’d by thee!”

Her fainting form the sister Nymphs receive,  
And from its fountain bring the tepid stream;

She suppresses the name of Apollo her violator. [L.]

## CORYTHOS

In vain; then hasten to the mountain-top;  
And there her father Cebren takes the urn,  
To hold fresh ashes gathered by his hand.

650

### THE LAST OF ULYSSES

[Published in "Hellenics" 1847; not reprinted either by Landor or by Forster. A Latin version was published in "Idyllia Heroica", 1820, and reprinted in "Poemata etc." 1847. The "Arguments" now prefixed to the Parts are translated from the Latin version for the present edition. See notes at end of volume.]

#### FIRST PART

#### ARGUMENT

[Being made aware that Ulysses was coming home and moved by jealousy of Minerva, Venus would see Penelope married to some one of the suitors. She ordains that he who first meets Penelope shall be overcome by love and be loved in his turn. Ulysses is that man. He departs for Argiripa where Diomed is King.]

SING we the last of that man's days who tore  
From Troy its safeguard, not against the will  
Of Pallas; Pallas brought him safely home.

Be with us, daughter of Mnemosyne!  
Thou who, altho' thou visitest the abyss  
Of Etna, where Enceladus is bound,  
Tempestuous giant, mad with impotence,  
And dardest walk by Styx and Phlegethon,  
Nor darest, bolt in hand, the Thunderer,  
Yet from Sorrento gazeest with delight  
On waves so softly voluble. To these  
I also turn: I seek that shore alone  
Where stiffens on high rocks the hoary moss,  
Too close and hard for idle child to strip  
Or singing-bird to twine round slender nest.

10

When mute the trumpet of Misenus, mute  
The Sybil's cave, when o'er Parthenope  
Crumbles the bust and scarce her name remains,  
Thou holdest up the deeds of glorious men  
And followest their funerals with song.  
Tell us then in what region sank to rest  
Ulysses; say, what did he, suffered he,  
When he departed homeward from these shores?

20

Ogygia's secret, Circe's festive, bower,  
Faithless to hospitality, we leave,  
And harp that Phœbus scorns, and woof unseen

*Argument.* Argiripa, rectius Argyripa here and elsewhere.  
*trumpeter.* See *Æneid*, vi. 162. [W.]

16 Misenus] Hector's

## HEROIC POEMS

Of Pallas, tho' its shuttle be of gold:  
Better by far to mark how pure and firm  
Connubial bonds in life and death are blest.

Jove pitied him who, after toils which man 30  
Had never undergone, was guided now  
By Pallas: he decreed in recompense  
Penelope not only should retain  
Her love and duty, but her youth and charms.  
Many the marvels his eventful life  
Had witness'd; this more marvelous than all  
Was unobserv'd; not through ingratitude;  
But such he ever thought her; such she seem'd  
In grace and beauty at all after-times 40  
As when he left her to depart for Troy,  
Or when he led her, with the life before,  
Under the garlands of her father's gate.  
That which the God now gave her seem'd her due,  
Her property; he never fear'd that age  
Or fate could alter beauty such as hers.  
He who sees all things saw the hero's mind.  
The crowd of suitors own'd the miracle;  
And now the wretched men began to fear  
Who rioted so loosely in the house.  
How late their piety! how scant their shame! 50  
How rapidly death's wide and downward road  
Opens before them! opens, yet unseen.

Indignant that Penelope had borne  
So long their importunities and threats,  
And that Ulysses had in vain escaped  
Calypso's wiles and Circe's bristling caves,  
In vain had brought the archer back to Troy  
With arrows poison'd in the hydra's blood,  
The Sire to Venus "Highth of wickedness!  
Those suitors, once so patient, now abstain 60  
Not even from the choicest of the herd,  
Fatten'd, at his return, for us above:  
Nor these alone the wretches would consume,  
But their fierce lust burns fiercer from delay.  
I doubt not . . . beauty often counsels ill . . .  
If hope, if pleasure, give a brighter glow,  
Or any deity her charms increase . . .  
I doubt not . . . I fear greatly . . . that, subdued

57 archer] *sc.* Philoctetes. W.]

## THE LAST OF ULYSSES: PART I

By ardent prayers she lend a patient ear.  
The more I dread it lest Minerva's ire  
Again be kindled: therefor I abstain, 70  
As thou dost wisely, daughter, from offence.  
Within twelve days 'tis destin'd he returns  
For whom thou, Venus, hast thro' wars and waves  
Preserv'd the flame so vivid. Fate decrees  
(What I could wish Fate never had decreed)  
That the last comer carry off the prize,  
Meeting her earliest on the twelfth day's morn.  
A crowd of lovers shakes the faith of few,  
He shakes it who stands back and waits his hour. 80  
I hope she may not meet the better man  
Than her Ulysses: if she should so meet  
That better man, I would not he prevail."

Venus had listened to this wily speech  
Fearing lest strong commands might follow it,  
But when her father added nothing more  
She fancied she could over-reach the wise  
And potent, and make Pallas feel her might.  
No hesitation: thro' the air she flies,  
She stands before Penelope asleep, 90  
And thus, without awakening her.

"The first  
In the twelfth morn who meets thee, shall be held  
By thee in love unbroken, and subdued  
Whatever enemy advances near."

Close to the bed she goes, and there she stops,  
Admiring her own gifts: then to herself,  
"If Paris had beheld thee . . but just then  
Thy husband took thee from the Spartan land . .  
I was wrong then . . I am much wiser now . .  
But, had he seen thee, he, his house, his realm, 100  
Had stil been safe; no guest betraid, no wrath,  
By armure ript from heroes drag'd thro' dust,  
By temples sunk in ashes, by the wounds  
Of Gods, and even their bloodshed, unappeas'd."  
Gazing once more ere vanishing, she said  
"How beautiful! how modest!"

When that morn  
Advances, she repents the doom it brings,  
And fears him angry whom she little fear'd  
So gracious: now she wishes she may fail



## HEROIC POEMS

In what she most desired: she blames her power  
Of eloquence, to which Minerva's self  
Must yield a victory greater than the last.  
What should she do? alas! what had she done?  
Unduteous wishes she would now unwish.  
Upon no land is rest for her; no land  
Can hide, not all Idalia shade her guilt,  
Nor clouds of incense from a hundred shrines.  
To heaven, where only there is peace, she flies,  
Pity of Jove and pardon to implore.  
With placid brow he heard his daughter plead. 110  
Turning her eyes decorous from his face,  
Distantly first she stood, then cast herself  
Before his knees: he rais'd her and spake thus:  
"Did not thy hand, my daughter, which of late  
Covered with cloud Anchises' son, and led  
To Africa, lead him whom thou hast blest,  
Ulysses? for already hath he past  
His city-gate, unknown, and hath approacht  
The queen, a welcome unexpected guest.  
See what your efforts, in a single day, 120  
Applied with such discretion, can achieve!  
Yea, I have granted . . if indeed thy power  
Hath any need of mine . . that lasting love  
Unite the brave and constant: but within  
Thy rule this lies, when Juno hath approved.  
Seldom with Juno art thou so agreed,  
And seldom hast thou sanction'd so her bonds.  
Behold what feats conjointly ye perform!  
I too, by somewhat, slightly may assist.  
Ulysses in the vigour of his youth 130  
(Rejoice with me) shall flourish, and shall crush  
All enemies he finds beneath his roof:  
Moreover (and in this with me rejoice)  
Beneath a calmer sky his day shall close."  
Astonisht at these words the Goddess wept  
Thro' very shame, and hated Pallas more.  
Ah! we must now away from gentle Gods,  
The Muse forbidding us to look behind  
Or tarry longer. I would not decline  
To sing of shipwrecks, wanderings, battles fought 140  
By one against so many, thro' the love  
He bore his wife, fought under her defence 150

## THE LAST OF ULYSSES: PART I

Who shatters with her ægis arms unchaste:  
For neither song hath fail'd me nor the blast  
Of trumpet. Harder is the task, and skill  
Greater, to take from age its weariness,  
To give slow years fresh movement, and bear up  
Sorrows when friends and household Gods are far.  
He must himself relate the larger part  
Of what befell him: audience will he find  
In Arpi; there he hopes to close his life  
With Diomed, short as that life may be.

160

Thither he came, unknown; and there he saw  
In a close valley near his narrow walls,  
Enjoying young men's games, the generous king.  
Pleas'd he lookt on awhile, then took his seat  
Among the elders, in the grass by holm  
Oershadow'd; and there sate he til the stars  
Threw tremulous light among the dusky leaves  
And over was the contest: then the prince  
Distributed the prizes: when the last  
Had been awarded, the Dulichian chief  
Bespoke him thus, from full and throbbing heart.

170

"Glorious in war we knew thee; now in peace  
Well hast thou garner'd up what best befits  
The armury of Mars against foul days,  
And Themis best in her old house protects.  
Few things are pleasant to my wearied eyes,  
But this is pleasant.

"I have given help  
Erewhile, and now I ask it: thou alone,  
O son of Tydeus! hast deserv'd that Heaven  
To all thy wants and wishes should incline."

180

He groan'd: more closely Diomed embraced  
That brave and faithful breast: he yearn'd to hear  
What had befallen him the Greek most Greek.

From a huge bowl he casts its crown away  
And pours out wine to Jupiter, then drinks  
And gives it to the guest, and kindly jeers  
His temperate draught, and bids the boys around  
Fill it again while it is yet half-full.

190

The handmaids gather nigh: one brings the vase  
Smoking with water pure; another (white

161 Arpi] Argiripa or Argyripa, founded by Diomed. See *Æneid*, xi. 246. [W.]  
172 Dulichian chief] *sc.* Ulysses. [W.]

## HEROIC POEMS

From dewy meadow what herself had spun)  
The soft long napkin; many more are charged  
With baskets, such as Ceres smiles to see,  
Full of her gifts . . all anxious to behold  
That equal chieftain whom their master loved.  
From ash and pine high leaps the flame, to glad  
A guest beneath chill mountain shade received.  
Warm grew the heroes mid redundant bowls, 200  
And life-like boar, and black and ridgy hoof  
Announcing good old stag, and joke, the growth  
Of generous cheer: but moments there were yet  
When he of Ithaca could ill suppress  
A sigh, a groan . . thus with blithe voice reproved.

“Do not too much lament that thou hast left  
The chaste Penelope: it griev’d thee less  
For Circe and Calypso, whom the gods  
Endowed with deathless beauty like their own. 210  
If cares which touch all mortals move thee so,  
And children, and that ill-persuading heed  
Of what is future or may never be,  
If thou hast lost Telemachus in fight  
Or wreckt at sea in seeking thee, my hills  
Will soon repair that loss, will soon rebuild  
Thy house again: here virgin manners dwell  
In virgin bodies active fresh and firm.  
Tender are women in a tender age,  
The heart grows harder as the years advance.  
One thing is constant with them: never laid 220  
Is the dread specter of departed youth;  
By day, by night, it rises in its pride;  
And often wilt thou wonder, often grieve,  
To see the necklace of a smooth round neck  
From throat ferruginous hang thinly down.  
Even the scorpion in its early day  
Shows milky whiteness; its pellucid breast  
Quivers with gentle fiber; take it up,  
And its worst anger is quite innocent;  
But thou wouldst shake it off thee when its arms 230  
Livid with venom varicate amain.”

Ulysses smiled in silence; to his mind  
Ægiale\* with Cyllabaros return’d.

\* Ægiale, the adulterous wife of Diomed. [L.] Cyllabaros, “*Evadne nepotis*” in the Latin version, was one of her gallants. [W.]

## THE LAST OF ULYSSES: PART I

But Diomed continued, "What forbids  
 That we should now be comrades, we whom Mars  
 So soon united when we first bore arms?  
 If this my house and this my realm were closed,  
 Or not in common, to the man with whom  
 Dangers were ever common, day and night,  
 When most successful prest the Phrygian foe, 240  
 And the Gods lowered most angrily, because  
 Of Venus wounded and their pride abased,  
 I should be such a hoste as Polypheme  
 Or Polymnestor, nor deserve thy stay.  
 The aged Daunus bade the Hesperian hinds  
 Obey my scepter: I engaged to guard  
 Their cots and pastures with Ætolian arms:  
 On these conditions I became their king.  
 Hence the Salentine hills another race  
 Now holds, and all those regions where once reign'd 250  
 Iapyx, sprung of Dædalus.

"In vain  
 From the Rutulian king came Venulus,  
 Swelling with recent war, and bearing high  
 His crest above its changes, to attract  
 My arms across the mountains, on a foe  
 Of other days, whose mother from my spear  
 Protected him. I envy not the dower  
 Latinus gives him. That he merited  
 Wide lands and royal bride even those confess  
 Who seldom do confess another's worth. 260  
 Yet fear I not the Dardan: far away  
 From countries over which his scepter sways,  
 We rear our castles upon rocks abrupt,  
 That, none offending us, offending none,  
 We may enjoy our own . . . and unendower'd.  
 Remote from us be war and cause for war;  
 And may that pious man his hands abstain,  
 Nor fancy fate hath given him whate'er  
 The plenteous fields of Italy produce,  
 But, above all, stop short in his career 270  
 Before it reach Messapius domain,

247 [Ætolian] *rectius* Ætolian here and elsewhere. [W.] 252 Venulus] envoy  
 sent by Turnus, see Ovid, *Met.* xiv. 457. [W.] 255 foe] *sc.* Æneas protected by  
 Venus. [W.] 271 Messapius] = Messapius's; Landor's reasons for spelling the  
 word as in the text were given elsewhere, see p. 93, *cf.* Messapiaque arva. Ovid, *Met.*  
 xiv. 513. [W.]

## HEROIC POEMS

Bounding the lands of Daunus, our allie;  
 Else he may see the gift of Vulcan hang  
 Against our temple-walls, and, vanquisht thrice,  
 May only have the comfort to believe  
 That, were even Hector living, he had fail'd.  
 Much has he; let him have it. Trojan spoil  
 Procures for me the comforts of old-age:  
 Let those who list remember what I was,  
 The proud invader what I am shall see.  
 All I desire is to secure my throne  
 And give my people few and equal laws.  
 Nor does that people with ungrateful mind  
 Repay my cares; nor sterile is our glebe,  
 Nor under influence of malignant star.  
 If from Ætolia far indeed remote,  
 If far away Evenus paces slow  
 Among rich pastures where the quoit sinks deep,  
 At least Atrides sways no scepter here."

280

Then spake Ulysses.

"Whence, illustrious son  
 Of Tydeus! whence this hatred? Of all Greeks  
 Never was one more duteous to his chief;  
 A great man's no small praise; may this be thine,  
 And leave to weaker an indocile rage."

290

Then smiled the founder of the Arpine walls.  
 "All things are bearable to him who rose  
 In valour equal to the first in rank.  
 Son of Laertes! in those times I held  
 My peace, thou knowest; valour was enough  
 For me; worse men commanded. Do those men  
 Restore our kingdoms? Are we not exiled  
 From our own fields, from our own household Gods?  
 Did I petition? askest thou? Compel'd  
 So far not even the exile is, whose shade  
 Must wander under these Italian skies.  
 To ask, is buying at too high a price.  
 Let the spear bring me what is mine, or rest  
 For ever! Can men's prayers avail when men  
 Themselves are nothing! Should I try to move  
 The lofty whom my name could never reach?  
 But, O thou sprung from Mercury! when praise

300

310

273 gift of Vulcan] Diomed's cuirass; see *Iliad*, viii. 195. [W.]  
 see Ovid, *Met.* ix. 104 and *Gebir*, vi. 162. [W.]

287 Evenus]

## THE LAST OF ULYSSES: PART I

Descends from thee or any thy compeer,  
The lost I seek not, nor do things to come  
The present quiet of my soul disturb.

“From Neritos a pinnace had arrived  
And told us thou hadst to thy home return’d,  
And found there those who had bemoan’d thee lost,  
Sometimes in forein lands, sometimes (as dreams  
Or vague reports were prevalent) by death;  
Told us not only that thy aged sire 320  
Thy boy and thy sweet partner thou hadst found,  
But overcome her suitors, slaying all.  
Was it not pleasant to thee, looking on,  
To see the mistress and her maidens trip  
Away to hide the sable vests they wore,  
While there was time; and the next morn to hear  
How warm and pressing the domestic siege,  
To hear the words and voices mockt so well?  
It did amuse; and now it should console.  
But tell me what good fortune (such is mine) 330  
Restores thee to me? Has the wrath of Heaven,  
Or prepotence of Circe, been the cause  
Of this last absence from thy native land?”

With downcast eyes Ulysses thus replied.  
“She, if she could, would not have done me ill.  
She sprinkled my companions with her bane  
And changed their figures: me, than bane or spell  
More potent, love preserv’d. I am ashamed  
To own it . . . one whole year . . . by love, by hope,  
By all vain images her charms could raise . . . 340  
The fair Persëis my frail heart enthral’d.  
Lost all the rest, one only ship, one wreck,  
Escaping from the Læstrigons, had reacht  
The fatal shore.

“I yield to sleep my eyes  
Weary with watching, rigid with the salt  
That hung upon them. In a dream I see  
Penelope: I know that golden hair  
Braided and bound as usual close behind,  
And that green tunic which the Dryads wear  
Following Diana thro’ the sunny dew. 350  
I stretch my arms to clasp her; she escapes  
The embrace; not vanishing to empty air;  
Her form, her voice, her gentle speech, remain.

## HEROIC POEMS

'Cease, O Ulysses! cease at length to mourn  
 My absence, my departure: none among  
 The Achaian chiefs to happy homes return;  
 Another torch hath lit beloved wives,  
 Children so cherisht roam in other lands;  
 But me, besought until my latest hour  
 By many suitors, no new love hath toucht 360  
 (Gods! bear me witness!) nor untimely fate  
 By Dian's dart oertaken me; but grief  
 Perpetual for thy loss, thy toils, thy woes,  
 Thy wanderings over every land and sea,  
 And rising over all, thy manly breast,  
 Thy beauteous image . . these, Ulysses! these  
 Wasted my youth, now mingled with the shades.  
 Farewell, farewell! enjoy this tranquil land  
 Blest with eternal spring; remember me;  
 But not too fondly, lest enjoyment cease.' 370

"Again I rush to her embrace; I wake.  
 My eyes see nothing round me, now disturb'd  
 By weeping, nothing but dark cypresses  
 And lofty cedars over me, and spread  
 Along the shore the thin-leav'd olive-tree,  
 And, wet with tears, the turf whereon I slept.  
 But somewhat like the presence of that dear  
 Devoted head remain'd: the chamber-sound  
 Of her sweet accents warbled in my ear,  
 Her flower-like hair exhaled its odour stil. 380  
 'Restore me, O Persephone!' I cried,  
 'That fond, that faithful one! Why intercept  
 The coming years of the most beautiful,  
 O house of Pluto! gladden'd by no grace?'

"To these complainings evermore renew'd  
 I added all that grief could add, and all  
 That madness and impiety could urge.

"Under this form the daughter of the Sun  
 Deluded me, rejoicing in the groans  
 Of spell-bound sleep, and wishing me to share 390  
 Her bed for life. Time and assiduous love  
 Softened my sorrow: but my hands and eyes

354 ff. See *Imaginary Conversations*, 1826, i. 373 n., where Landor said that the corresponding passage in the Latin version was imitated from *Odyssey*, xi. 197 ff.; "the only verses I can remember to have imitated from any one". [W.] 388 daughter of the Sun] Circe, cf. Ovid, *Met.* xiv. 33.

## THE LAST OF ULYSSES: PART I

Often I rais'd to Pallas, and implored  
She would not utterly abandon me,  
Unworthy, yet desirous to return  
Beneath her holy guidance. When the Nymph  
Found me devoted to appease that Power  
Which in the perils of uncertain war  
And on the Ionian and Sicilian sea  
Was alway present, she assumed her form  
And with her voice detain'd me, loth to part.  
No longer could Tritonia then endure,  
While I was praying that, since Heaven had will'd  
Penelope should leave me for the Shades  
And nought on earth so cherisht should be mine,  
I might in duty prop my father's age,  
Suddenly at this prayer from open skies  
In gorgon terrors came the Virgin down  
And stood before the guilty.

400

“‘Thou hast dared,  
And with impunity’ the Goddess cried,  
‘To simulate another: but to lift  
Minerva’s helmet on a shameless brow,  
Minerva’s ægis o’er a breast impure,  
Themis and he who rules the Gods forbid.  
Now then, since thou hast broken every bond  
Whereby thou passest human life in years,  
Tho’ I could justly mulct thee of them all,  
Not one I take away from thee; I leave  
The number, stripping them of graceful youth  
And giving helpless solitary age.’

410

420

She spake, and rose, and vanisht in the clouds.  
The Nymph grew hideous; her indignant voice  
Lost its own likeness; and, that nought remain  
Of tender to compassionate, her tears  
Were taken from her; she could wail, not weep.  
Cold, to the inmost chamber, is the air  
Of the whole house; still are the grots; the birds  
Are silent in the grove; the shrivel’d vine  
Drops from the tree, the ivy from the wall.  
Stupefied at the sight, with faltering voice  
I call upon the Goddess, now averse.  
Regardless, or forgetting me, not once  
Had that stern eye been bent on me, not once  
While she was nearer dared I lift up mine.

430



## HEROIC POEMS

"I leave the sadden'd shore, lone, helpless, wild  
 From crowding thoughts. Accurst with guiltiness  
 I knew not whither I should bend my way,  
 But was resolved on going. Swift my step  
 By the blood's tide, and thirsty was my tongue;  
 I sought the fountain; its perennial source  
 Shrank up before me, and where water flow'd  
 Nothing was left but one dry black lagoon.  
 What evils, thought I, had I not deserv'd!  
 What punishment, that Rhadamanthus dooms  
 Or Æacus, my ancestors to bear,  
 Was not alike my due? Such thoughts revolved  
 In my sad breast; but milder now succede,  
 And tears, profusely running down, assuage  
 The storm of grief, and nourish hopes again;  
 They buoy up distant Ithaca, they bring  
 Before my eyes their fairest first delights,  
 They bring Eurotas back to me, that stream  
 Which ran so lucidly along the field  
 Of good Icarius; I behold afresh  
 The plighted hand, the overtaken bride,  
 The cheek upon my shoulder, and the veil  
 Which stil to Modesty the Spartan maids  
 At the turf altar dedicate in song.  
 Above all other thoughts that bride arose,  
 Chaste, beauteous; and Telemachus her son."

440

450

460

Diomed heard in silence all he said . .  
 In silence . . not unmoved. As the clear steam  
 Of wood, however season'd, hurts the eyes,  
 He backt his seat and turn'd them just aside  
 And drew his hand across them once or twice,  
 Then, after short delay, nor late at night,  
 Wisht placid slumber to his weary guest.

438-9 Swift . . . tide [The Latin version has : *celer ipso sanguinis æstu*. W.]  
 457 Modesty] see "Altar of Modesty", p. 675.

# THE LAST OF ULYSSES

## SECOND PART

### ARGUMENT

[Diomed first relates to Ulysses his own adventures. Then he asks what had befallen Ulysses after he left Troy for his home. Ulysses begins with the dream which by Circe's sorcery, a short while before, he had dreamt: notwithstanding he resolved to go back to Ithaca. His converse with Penelope and Telemachus. Why he left his son at home, never himself to return. It grieves him to have deceived Penelope, whom he had persuaded that he was going only to Dodona in order to appease Jupiter after the visitors had been slain inside the house.]

At morn the Arpine youth with zeal prepare  
Nets, dogs, and whatsoever else the brave  
Delight to pass their time in: but at eve  
Again did Diomed entreat to hear  
(Be there no woman in them) more events.

“Let Atlas' daughter in sea-sounding woods  
Weep on; and farewell Circe. Thy device  
With Polypheme hath shaken every side;  
But tell us how, a shepherd as he was,  
Nor spent, like others of that race, his life  
In caves, nor struck from anvil all day long  
The sparkling splinters of resounding iron,  
How could his cruelty all theirs surpass?”

10

Ulysses answered.  
“Often I revolv'd  
That prodigy; nor would Sicilia's sons  
Explane it while he lived: when fear had ceast  
They told this story.

“While his brothers, some  
Piped, and some danced, all revel'd, all drank deep,  
Polypheme wandered in wild solitudes,  
In easy meadow-land or green spring-corn  
Or Ætna's flowery dells, where fancy chose.  
Aglauros led his sportive kids, his goats,  
Intractable, his kine, his mother ewes  
And lambs aside them, and their wether chief,  
Among the groves and fields: as seasons changed  
These heard their placid shepherd, whom they lov'd  
For change of pasture, and could recognise  
His voice, however far; and down they ran  
Trooping and stirring up a world of dust.  
The Cyclops laught at seeing it, and wisht  
To bring them in like manner to his call

20

30

22 Aglauros] See note at end of vol.

## HEROIC POEMS

And make them sport about him; so he gave  
A loud shrill whistle: herds and flocks ran off,  
And Polypheme was left with Polypheme.

"Aglauros laught aloud. The Cyclops cried,  
'What! with thy poisons, with thy eye, thy tongue,  
Withdrawest thou my lambs, and drivest thus  
My herds, as with a gadfly at the nose?'

"Fear struck the youth: swift as the wind he ran  
To the sea-shore and hid him in its caves.

40

But when the Cyclops found that neither flock  
Nor shepherd would return, he went to trace  
The footmarks; unsuccessfully: he cast  
On his sire Neptune words of scorn, and jeer'd  
The trident, which had let the tide prevail  
And every print from under disappear.

"Gentler of aspect soon, throughout the shore  
He cries 'Return, Aglauros! By the earth,  
The seas, the stars, I swear, and every God  
Above me and below! fear not; from harm  
Safe shalt thou be as thou hast ever been.'

50

"Whether he now began to trust in words  
All Gods were sworn by, whether hunger prest,  
On the fourth day crept out the wretched man.  
Now did the giant's bowels yearn with joy  
At once and trepitate with bursts of ire.  
'Behold the faithless shepherd who withdrew  
His master's flocks! Thee never shall my loss  
Enrich. Go, seek the shore again; go, find  
A deeper cavern, a more sure retreat.'

60

"Then was the giant seen to seize the youth  
In vain imploring; seen to crush his cheeks  
With knotty pine; tho' all who saw it ran,  
And only know, beside, that round his head  
Something was whirl'd, and then a far-off wave  
Opened, and closed, and whitened those around.

"The sheep came back the first, and last the kids,  
Long speculating from the highest crags  
And closest coverts: to those kids and sheep  
Never came back Aglauros, never more  
Against the empty milk-pail struck his pipe  
At eventide, nor oped the wicker gate  
Under his hand to free the flock at morn.  
Lone, inaccessible, the Cyclops drove

70

## THE LAST OF ULYSSES: PART II

His brethren from him, drove the gentle Nymphs  
Napæan, who scarce ventured to approach  
In pity of his anguish: with loud shouts  
He frighten'd them away, and pelted sore  
With cedar cones the slim white backs they turn'd.  
Thro' teeth shut close he curses the whole sex, 80  
Calls them all malice, calls them all deceit,  
Then takes his reed, begins, breaks off, resumes  
A hoarse, a strident, an unripen'd song.  
When, whether heat or idleness impels,  
He plunges with loud plangor from a rock  
Or ancient turret on the sea below,  
And makes it quail and yield to him, up springs  
A griesly specter, and rolls underneath  
His heaving bosom, which surmounts the waves  
By half its bulk. The shapeless form casts back 90  
On the dense foam its dark dishevel'd hair;  
Nor can he seize it with his grasp, nor drag  
With hooked iron, nor with stones submerge,  
Nor crush it with his cypress staff, nor turn  
His eyes away from eyes as wildly fixt.  
He speaks; he listens; waits; bends down an ear  
Now to the right, now to the left; and hears  
Remurmur low deep sounds. The shapeless form  
Swell on the foam with dark dishevel'd hair;  
Sometimes, as waving from it human aid 100  
Or imprecation of inhuman foe,  
Tosses its arm, circling the surge, reclined;  
Sometimes, in power above life's power, erect.  
Not only in the daylight, but in sleep  
Rises that lurid image; near, more near,  
It comes before the gasper's face, and all  
The giant's prowess one weak swing throws down.  
His whole vast breast flows o'er with bitterness,  
From what makes bad men worse, from solitude,  
Strength uncontrollable and passion spurn'd. 110  
This was (where Scylla and Charybdis rave)  
The direst vision of Sicilian seas.  
Be sure I quit not Sicily so griev'd  
As quitting Circe. This I learnt of her;  
Not to be caught with honied words by Nymphs  
Or toy with perils.

“I retrieve a heart

## HEROIC POEMS

Mindful that pious love once dwelt within,  
And only tenderer for its last offence.  
Goddess, or woman goddess-like in form  
And blandly answering every care and thought,  
May touch us, and may draw us from ourselves,  
Yet always is there something we once had  
And have not now; a void we pant to fill.

120

“Minerva had admonisht me by night  
That a wide water yet remain'd to cross,  
And various toils beside; Ogygia's groves,  
The evil pleasures of a vacant mind,  
The Sirens' rocks, the Sirens too themselves,  
Insults and wrongs at home, and other ills,  
Again departing, I must undergo.  
Who with Calypso knows not my sojourn?  
For swiftly fly bad actions into fame;  
The better follow slowly, and receive  
Unwelcome entrance to half-open ears.

130

“With little pleasure the Trinacrian coast  
And Sirens I remember, and the song  
As my prow sounded passing thro' their rocks,  
When they came forward and this voice was heard:

“‘Ah! whither art thou hastening? Too severe  
Have been thy sufferings, O Laertes' son,  
By sea and land; too false have been thy joys,  
If joys they were. Behold our glebe! behold  
Green here is winter, summer here is green,  
Nor Sirius burns nor Pleiad deluges  
Nor with sharp hailstones Eurys strips our vines,  
Nor waste the cattle with disease, nor crops  
With mildew. See! how brightly shines our sun,  
And far from cities what calm lives we lead.’

140

“But when they mark the sail flap past their song,  
‘O! land at least that thou mayst learn thy fate’  
Cry all at once and spread their arms to heaven.  
I shudder: my companions are intent  
On catching more, and loath to turn the prow.  
We furl to hearken, and along the thwarts  
Sit silent: then upon the breeze is borne  
This one clear voice.

150

“‘O thou, who dost contemn  
The Sirens and their pleasures! hasten home,

139 ff. The Sirens' Song, cf. *Odyssey*, xii. 184.

## THE LAST OF ULYSSES: PART II

Revisit wife and son: thy son . . mark this . .  
Shall be thy death.'

"My knees sink under me.

Calypso had this very fate foretold 160

In verse unvarying. Tears Calypso shed,  
The Siren sang it and her cheek was dry.  
And now Atlantia's prophecy came home,  
Neglected while deliver'd. For we know  
The loving fear sad things when lovers part,  
And fancy one weak word may hold them back.  
She blusht not, even tho' Mercury stood by,  
To waste her bloom with overflow of tears,  
Albeit he brought his mighty Sire's command  
To hasten my return nor brook delay. 170

Fainting, she thought of me; she sob'd, and said  
My fate was harder than my faults deserv'd.

"Compel'd then am I, wretched! to foreknow  
Inevitable fate, fate so austere  
That no impiety could merit it,  
While from all other mortals their last hour  
Soft shades and kindly darkness have conceal'd.  
What should I do? and whither fly? Again  
Implore the Goddess whose neglected will  
Was manifest?

"Again did she command:

And now am I obedient. Go I will; 180

I will go home.

"O powerfulest of Gods!

Avert but this one evil from my house,  
From my Telemachus! Long after me  
Grant he may live, and ever bear in mind  
What was his father . . at whose breast he hung . .  
And may his love and virtue equal hers!

"I reach the rocks of Ithaca, the house  
Of old Laertes. Is he yet alive?

Lives yet that good old man? Lives yet that wife 190  
So cherisht? Lives that son whom neither threat  
Nor omen shall detain from my embrace,  
Telemachus?

"A street I enter, fill'd

With joyous boys whose mothers were unborn

163 Atlantia's] *sc.* Calypso's. [W.]

## HEROIC POEMS

When last I left it. While my eyes grow dim  
By looking out for one of riper age,  
Lo, suddenly the Goddess! She arrests  
My hurried step, beheld by me alone;  
I turn; she teaches what I must perform.

"Deceived is he who thinks to find at home  
The close of his misfortunes. I was griev'd  
Now to dissemble; but too great the need.  
I did dissemble when that faithful wife  
Wept in my presence my sure death, and askt  
About the man whom all men must have known,  
And whom I had confest to her I met  
When Troy was fallen, when the Achaian ships  
(Scatter'd by crime in Ajax) all were wreckt,  
And many perisht in the Eubœic sea.

"'Ah! 'tis no little' said she 'to have seen,  
And only seen, one ever dear, one torne  
From my sad youth, one so long hoped in vain.  
Until he come, if come he may, my house  
Shall cherish thee, and tend thy coming age.  
Thy strength is yet unshaken, but will want  
A thousand cares one weaker can supply.  
For our last days roll like the wintry flood  
In rapid course away: at morn, at eve,  
We stand and wonder it has not gone down.  
No guest more welcome enters thro' our gate  
Than one who dares admonish evil minds  
How great, how brave, my husband is, how sure  
All their transgressions shortly to chastize.'

"Fixt by her sorrowing constancy I stood.  
Open and dry an iron hardness held  
My eyes while she was speaking: to relax,  
To clasp her, Pallas and the Fates forbade:  
In the wide hall the bow must first be bent,  
The crowd of daring suitors swept away.  
I did indeed at that same hour expect  
The fatal weapon me too would transfix,  
And yet abstain'd I from admonishing  
My son about the prophecy, for fear  
That his first feat in arms might be less firm,  
Exhorting him however to avoid  
The too close columns, lest they intercept  
Or turn aside his arrow, when the wrongs

## THE LAST OF ULYSSES: PART II

Of sire and mother rouse his vengeful wrath.

The Gods have been more gracious: stil I breathe,  
Stil we breathe all: the foe alone breathes not.

240

“Then what embraces, then what joys, were ours!

To Pallas, and to Juno, who preserves  
The marriage-torch, and to the sire of Gods,  
And to thee, Mavors! brother and support  
Of Justice! prayers we offer, incense burn.

Nor was the altar cold, before my wife,  
Mindful how often to and fro her room  
She went to weave and to unweave the web,  
Suspended it to Herè. She return’d

And, as Laertes sat enjoying all  
The bliss of sunshine, said to him

250

“‘Forgive,

Dear father! if thee also I deceiv’d,  
Looking each evening at the unravel’d work;  
Forgive me if I keep it not to wrap  
Thy bones! With better omens time enough  
Is there to weave another. May the Gods  
Grant me to work as hard and watch as long  
Before thou want it, blessed dear old man!’

“Alas! from what a wife (how brief the space!)

Destiny calls me! Pious, brave, benign,  
I found Telemachus, and loath to bear  
The scepter of his sire. I loved to see  
One so distrustful of his years, and one  
Who counted not his father’s.

260

“Can then youth

Indeed be slow to seize the loosen’d reins?  
Willingly less than whom the Gods forsake?  
He was . . I led him where green pastures breath’d  
With oxen, horses, sheep; where fruit mature  
Swel’d on the branches, and where yellow corn  
Droopt in luxuriant heaviness of ear,  
And said

270

“‘Look round, Telemachus! the fruit  
(Thinkest thou not?) from storm and rain secure,  
Is fit to gather and the grain to reap.’

“‘Let it be done’ said he. ‘I will return  
To-morrow for thy orders.’

“I embrace

The duteous youth, and add in graver voice,



## HEROIC POEMS

'No other is my life: it too hath borne  
Its storms, and now is ripened. They to whom  
All things must yield, the Gods above refuse  
My day to close in Ithaca: I go: 280  
This little land is not enough for both,  
And there are others that require my care.'  
He stood in wonder: then he cast himself  
Before my knees, and cried. 'Is then my love  
So doubtful? Must worse trial be endured?  
Say, father! tell me what thou threatenest.  
Can such be thy resolve? We are secure  
Now those proud men are slain. Thy sire and thou  
Lived with one heart: the land was then enough  
For him and thee; ah! why not now for us? 290  
A thousand animals thou seest around,  
Thou seest the city's flower successively  
Spring up: age sinks not at the rise of youth.  
Of all this people shall thy son alone,  
He who thro' barbarous lands and stormy seas  
Sought out his father, shall Telemachus,  
Soon as the prayer is heard, the blessing given,  
Be wanting to all duty, nor revere  
In that beloved father his grey hairs?  
For this hath Pallas deign'd to guide my steps 300  
Or Jove to regulate my natal hour?  
Could he who from Olympus keeps his eye  
On guest and hoste, suppresses guilt conceal'd,  
Extinguishes guilt manifest, preserves  
Fathers . . himself the father of the Gods . .  
Could he, the Avenger, see such crimes start up  
Nor hurl his lightnings on the guilty head?'  
"Farther he urges me; until he hears  
All that the Siren and Calypso sang.  
Pale was his face; to heaven his hands he rais'd 310  
And 'Milder be the omen' he exclaimed,  
'Than our fears render it! Ye Gods above,  
Look on Ulysses! spare him! Too unblest  
Already, never let his house be like  
The house of Œdipus! . . I go . . not thou.  
The little ile of Capri lies at peace  
Under the just Teleboans: Telon prunes  
The vines Sebetis planted: opposite,

316-18 Capri . . . Sebetis] *cf. Æneid*, vii. 734

## THE LAST OF ULYSSES: PART II

The Locrians plow: and farther to the north  
 The seed of Amphiaraus takes its root 320  
 Aside the falls of Anien. Let me haste  
 To any of these regions . . now, alas!  
 The more remote from native land, from thee,  
 Unhappy father! and from all we love,  
 To live the less unhappy. Every land  
 Will show me many who have known thee great  
 And glorious. Here Idomeneus commands,  
 Sprung of Deucalion, leaving sons behind  
 In distant Crete unwillingly: at hand  
 Reigns he whom Troy most dreaded of the Greeks, 330  
 Tydides, equal to the Gods in fight.  
 Thither the bark which brought thee home again  
 Shall take me speedily. Like one escaped  
 From shipwreck, I will hold the altar's horn  
 Imploring Zeus to mitigate thy doom,  
 Until the doubtful omen be dissolv'd.  
 "What wouldst thou?" I exclaim. 'Thou viewest things  
 With youthful eyes, and lookest out for light  
 Where light ariseth not. Alas, my child!  
 Little thou know'st how heedless are the safe, 340  
 To kings how unacceptable a king  
 Reduced to flight or sunk to poverty.  
 The sun hates darkness, prosperous men hate woe.  
 Comfort thy mother, guard thy people, son!  
 I, trusting in Minerva, will depart.'  
 "Thrown on the dust, he would have answer'd; words  
 Fail'd him, and tears dried up: his breast he smote,  
 Imploring all the Gods that they would change  
 What is unchangeable, with looks, with groans,  
 With sobs, with supplications.  
 "I resist 350  
 More sternly. Then, in calmer voice and lower,  
 But turning back his neck that what he felt  
 Might be the better hidden, then said he,  
 'The Gods have spoken when my father speaks.  
 While he was absent, his return I hoped . .  
 To hope was unforbidden . . now he goes  
 Casting all hope away, condemns, abjures

320-1 Amphiaraus . . . Anien] Tiburtus, founder of Tibur (Tivoli), on the Anio, is called  
 by Pliny a son, and by other writers a grandson, of Amphiarus the Argive seer. [W.]  
 331 Tydides] *sc.* Diomed. [W.]

## HEROIC POEMS

That piety which he and Heaven approved,  
No time, no fortune, can assuage my loss.'  
Silent and slow he follows to the house.  
But at what hour and in what words advise  
My wife of all I meditate? My mind  
Long wavers. I determine to conceal  
The worst of ills forthcoming, and pretend  
I must consult Dodona's oracle,  
There to propitiate Zeus the Hospitable  
For blood, tho' traitor's, shed beneath my roof.  
To see her credulous of words so false  
(Altho' I wisht it) gave my heart a pang  
Til then unfelt. I took her hand, and wept.  
This my fresh-springing grief her cheering voice  
Represt, and '*Soon return*' was all she said.  
Alas! in striving to escape a fault,  
A graver I committed. I deceiv'd  
Her who deceiv'd not me in word or thought;  
Her I deserted who would follow me  
In life, in death, nor leave me in the Shades."

360

370

366 Zeus the Hospitable] cf. 'Catillus and Salia', l. 241 (p. 155).

### THIRD PART

#### ARGUMENT

[Diomed sends for Penelope. Telegonus, begotten of Circe by Ulysses, seeks his father. As he draws near, Phædon smites him with a stake. Telegonus seizes the stake and hurls it at Phædon fleeing away. Ulysses, hurrying to quell the strife, is pierced through: he gives thanks to the gods for having averted the oracle's threat doubtless because—he thinking only of Telemachus—he was not dying by the hand of his son.]

AFTER some days the vintage had been cull'd,  
Which now the rustics celebrate with song,  
Dance, merriment, jest, and sonorous laugh.  
Diomed their ancestral jokes enjoys  
From various wide-mouth'd formidable masks,  
Commending to his guest the inventive race  
That could devise such wonders. More inclined  
Was he to wander in a lonely path,  
Where ancient pine-woods to the sloping sun  
Redden'd at eventide, or where the downs  
Were scattered over with low brakes, or where  
Garganus whiten'd with the Ionian wave.  
The pliant airs that well obey the lip

10

## THE LAST OF ULYSSES: PART III

And those that ivory tames with timely stroke  
Sooth'd and dissolv'd his sorrows for awhile,  
But, when they left him lonely, these return'd.

The leader of the Ætolians now perceiv'd  
That neither feast nor holiday avail'd,  
Nor hound nor horn nor battle won again,  
And that from converse, cup, and music's bath

20

(Softener of care) he came out unrefresht.  
Wherefor a ship he order'd to set sail  
For Ithaca: there should Eurypylos  
Tell how Ulysses had once more embraced  
Tydides; how he had been warn'd by Zeus  
To leave his country, give his son his place,  
And meet Penelope where house and home  
And regal honours Diomed prepared.

Soon as he reacht the harbour, in the shade  
Of Neritos which overhangs the town,  
Eurypylos saw there a crowd stand round  
A youth; nor was there any who ran down  
To hail the ship or moor it on the strand.  
Few things this youth seem'd saying, many more  
He askt, and to the elders bent his ear,  
Better their tremulous voices to receive.  
He stood: below him seated were the scribes  
On right and left, to seize and crush vague words  
That buz about Law's image, and to grave  
On brazen tablets what calm minds approved.

30

40

"Ay! here is something to delight thy heart,  
Ulysses!" said he; for he knew by gest  
And feature 'twas Telemachus who spoke  
And with his father's wisdom ruled the land.  
Where dwells Penelope he now inquires.  
One from amid the people, with his hand  
Points to the place.

"Lo! yonder on the left,  
Above the little hill: hers is that house  
Which yon old pear-tree's shadow cuts across  
And where swells out the hillock from its root."

50

There finds he, in the inner court retired,  
Penelope. She knelt at prayer, that soon  
And prosperously her husband may return,  
And spend old-age, if but old-age, at home.  
Hearing that he was safe, she thought the Gods

## HEROIC POEMS

Had granted all her wishes: not, to leave  
The race that honored her, not peril, toil,  
Storm on the water, rocks along the coast,  
A stranger's house, a land exposed to war,  
Troubled her spirit; not, of wing adverse, 60  
Iapyx, fraught with wrecks and darkening heaven,  
Nor, pallid from eternal lightning-flash,  
Acrokeraunian thunder-rifted crags.

And winter too drew nigh: from every tree  
The humid foliage o'er the grove was whirl'd  
And the waves shuddered under Auster's blast.  
The seventh morn had risen. Eurys, glad  
To follow Phœbus, breath'd his favoring gale,  
And ship and sailors of his native ile  
Telemachus with prudent zeal prepared. 70  
With his own hand he heapt upon the deck  
Cups, goblets, salvers (strange barbaric signs  
Engraven there, strange mystic arguments)  
And, laid apart by frugal ancestors,  
Much unwrought gold. Slowly and loath the maids  
Folded the vestures of their parting queen;  
Purple, to robe her husband, once their lord,  
And white, befitting both before the Gods.

Then did Penelope embrace her son  
Soothing him with her gladness. "Short the way" 80

She said "that separates thy sire and me,  
And safely dwells he in Hesperian fields:  
There mayest thou revisit, every year,  
Both parents, dearest son! there every spring  
I shall look out to see its earliest flowers  
Fluttering, a little withered, on the mast."

He groan'd, he prest her hand, he turn'd away,  
And went strait home.

Now swells the sail, the waves  
Plash louder and rise rougher up the prow,  
And now the sailors in their hymns implore 90  
The Gods presiding over winds and seas.  
The anxious wife looks forward: wave and wave  
In ceaseless chace advance. She looks behind:  
On the hoar surface there the hills subside,  
And from the victim a thin smoke ascends.

61 Iapyx] north-west wind. [W.]

## THE LAST OF ULYSSES: PART III

Then . . whether were it for the land she left,  
Or hope prefiguring the beloved man,  
Or her son's tender piety . . she wept.

Her mind grew calmer: rest, yet rest confused,

Came stilly over her: the inverted sky

100

Shining cerulean on cerulean sea,

The lapsing pinnacle, the perpetual shower

Of golden sun-drops on the rippling wave,

Absorb'd her yielded eyes, no longer sad.

Yet every hour she thought the pinnacle sail'd

Slower and slower, the bright day advanced

Less bright: and thus in sunny calm went three.

Upon the third, Ulysses from the sands

Descried a cloud grow whiter with a sail;

Nor long before a prow swells and descends;

110

Then level oars the river's course divide.

Doubtful whence comes that vessel, many shores

And many streams and wealthy marts arise

Before his vision, with their chiefs and kings:

Only one land escapes his mind; that one

His own.

“Perhaps tho' (for the wind is fair)

It may have left Zacynthos: such the form

And such the colour of Zacynthan sails.”

At length he knew the master; he was born

In little Asteris plow'd by shallow keels.

120

He knew and heard him nearer give command

To lower and furl the sail: but first he warn'd

The maidens to beware the cordage loost.

While as Ulysses pondered, at his side

There stood Eurypylos: in lighter skiff

He left the island, and before the dawn

Arrived at home. From him the hero prest

To hear exactly all that had occur'd.

Royal impatience of long narrative

Confused it: and there presently was that

130

Which brake and scattered all . . Penelope.

Each ran to the embrace.

“So swift of foot!

So girlish!” cried he. “Verily I think

The Gods have given back thy youth again!

May . . since the past returns . . may Arpi give,

To show thee welcome, all Amyclai gavel!”

## HEROIC POEMS

And often too when later years advanced  
 He sported thus; nor knew the truth he spoke.  
 To make her more contented with her change,  
 He added, "Sweet as were in other days  
 Tāygetos, and woods where pealing horn  
 Challenged the hunter; sweet beneath the cliffs  
 Midsummer shade and shade-born moss, retreat  
 Of maidens equal-aged; yet nought beyond  
 Regrets that all young hours leave after them  
 Shall she experience who will tread henceforth  
 Valleys more soft than all she trod before.  
 Taburnus robed in roseate light serene  
 Here meets majestic the setting sun;  
 Above his folds and swallow-nested roofs  
 Oak-crown'd the ridges of Garganus rise,  
 And clearest streams from their dark cooms descend.  
 On stream like these swam Helen's golden hair,  
 For stream like these her father swan left heaven.  
 This is the land where thou art to behold,  
 Born of the Gods, belov'd by them, a man  
 Whom, if Ulysses, if thy son, be dear,  
 For-ever thou must venerate. By his arms  
 Fell Ilion: Deities the most averse  
 Turn'd round to strengthen him: and he alone  
 Brought those he led to conquest safely home."

140

150

160

That man himself to greet them now advanced;  
 But, coming nearer, doubt perplexed his mind  
 Whether he might extend a hand to one  
 Upon whose brow sat majesty above  
 The majesty of mortal, to whose step  
 Modesty lent that quiet stateliness  
 Which Pride, if Pride were wiser, might assume.  
 He stops, and fixes on the earth his eyes.  
 A Goddess seems before him: shield and spear  
 He looks for: sees he Pallas? How presume  
 To question why the expected stays behind?  
 A rising sigh betrays the human breast.

170

"Penelope! while thy Ulysses breathes"  
 Cried he "this scepter while Tydides wields,  
 And while the Father of the Gods and men  
 Sets right and wrong apart, thy womanhood

152 cooms] ? ridges (Oxford English Dictionary, *s.v.* comb); or dingles (Welsh *cwm*).  
 By a *cwm* near Llantony Llandor had begun to build a mansion. [W.]

## THE LAST OF ULYSSES: PART III

Never shall want the spear's true guardianship;  
No need of ægis o'er a breast like thine."

A place there is upon that kingdom's verge 180  
O'er which the best of brave Ætolians reign'd,  
Near the sea-shore, but in a vale retired,  
Where smoke ascended from few cottage-roofs  
And the low copses round about; there dwelt  
An ancient race in ancient piety;  
And there Ulysses with the late restored  
Design'd to pass what had not past of life.  
And granted was the wish, on compact made  
That every year, on their departure's day,  
They should return and share the genial feast. 190

Italy now for many years had paus'd  
From war and discord: Fame, who follows war  
And discord eagerly, came well receiv'd  
By those who rested from them, with her tale  
Of each adventure to the heroes since;  
And who had died, and how; what better luck  
To those, the few, who breath'd in upper air;  
Under what auspices Petilia grew;  
Antenor's rising realm where loudly sounds  
Timavus; the contested Latian bride; 200  
The Alban range, and Tiber, on whose stream  
Fate had decreed eternal walls should stand.  
Another name the winged Goddess loved  
To celebrate, one shining over earth,  
A name at which all women threw aside  
The spindle: ever wretched, ever true,  
Was he who bore it: Circe hoped in vain,  
In vain Calypso, to possess him, free  
From combat, free from converse with mankind,  
By seas and rocks enclosed and charms and spells. 210  
Certain it is that yet in Italy  
He lives, exempt from age and from disease,  
Whether by Circe's or Calypso's gift  
Uncertain, driven from his realm, receiv'd  
In Arpi, guest of Diomed his friend.  
The day appointed for the yearly feast

196 luck] *luc mispr. in text. fortuna in Latin version.* [W.] 198 Petilia] near  
Cortona, see *Æneid*, iii. 402. 199 Antenor] mythical founder of Patavium.  
*Æneid*, i. 247. 200 Latian bride] Lavinia, daughter of Turnus. Ovid, *Met.*  
xiv. 570.



## HEROIC POEMS

Of his reception, had recurr'd: the pair  
 Enter, as wont, the gates of Diomed,  
 And all around is royal pomp dislaid.  
 The whole house laughs with luxury; the cheer 220  
 Rejoices it, the bearers of the cheer;  
 It most is gladdened by its master's face.  
 Thro' the wide courts and thro' the country round  
 The lyre and pipe sprinkle and strengthen song.  
 Staid men warn off the noisier of the crowd  
 Coming too near the wine-cup's froth and hiss  
 And savory smoke from salvers. One alone  
 Resisted. He entreated them to tell  
 Ulysses that Telegonos was there.  
 He urged; he call'd him father . . nor miscall'd. 230  
 After six moons had risen since the flight  
 Of her beloved husband (thus she named  
 Ulysses) Circe in her grot had borne  
 This boy, and, ever mindful of the sire,  
 Call'd him Telegonos, because his birth  
 Had happened when Ulysses was afar.  
 The men of Arpi and of Ithaca,  
 As the youth presses forward, are alert  
 In criminations, are alert in blows  
 Against the impostor who would simulate 240  
 Telemachus, but blundered in the name;  
 These, adding to repulse whate'er a love  
 Of their young lord suggested; those, whate'er  
 Of coarse and bitter rustic life supplied  
 And malice's contagion, swiftly spread  
 When the dense vulgar catches the disease.  
 Who shall record the rabble? who pronounce  
 The barbarous names? who care to know, if told?  
 So loud the clangour of hell's claspings lash  
 About their sides, 'tis hard to catch them all, 250  
 But what are audible ye now shall hear.  
 Gabalus, whence in Italy the name  
 Of that accursed tree whereon he hung,  
 Who kept the gold entrusted to his care;  
 Of pole fox-colored where pink baldness ceast,  
 Gabbus, who bade escape the thief he caught,  
 To share with him the spoil he bore away.

252, 256 Gabalus . . . Gabbus] *See poem beginning: 'Two rival lawyers, Gabb and Gabell', and note thereon.* [W.]

## THE LAST OF ULYSSES: PART III

Boethamus, bold in plunder, bold in wife,  
 He, and his sea-spawn brothers; and, of gait  
 Countenance and demeanour brotherlike, 260  
 A dismal sister, hired at funerals  
 To howl in verse the praises of the dead;  
 Following the father's footsteps all alike,  
 Who, in proportion to the bribe, from Jove  
 Or from Ixion traced a chief's descent.  
 There also stretcht Orsilochos, who knew  
 The names of horses, but Ulysses' name  
 He knew not. From the bench where he reclined  
 Uprear'd a little, heavily he croakt,  
 "What! and shall we be standing here, and thou 270  
 Be seated at the feast?"

More eagerly

Urges the youth, more ardently implores,  
 Calling on Gods and men. Rule, country, son,  
 Duteous, devoted, his Dulichian sire  
 Again shall find, not exile. Whether shame  
 Withheld him, or the Fates, no word said he  
 Of Circe who had borne him. Staves and clubs  
 Rattle around him: seamen, craftsmen, rush  
 Upon one man, and that one man unarm'd.  
 They close the gate against his issuing out: 280  
 Nor would it have avail'd: but stones are cast,  
 Sharp stakes protended. Inborn valour boils;  
 He catches up and hurls the weapons back,  
 Wounded by many, sorely too assail'd  
 By stinging scorn.

While arms are ringing round,

Ulysses, hearing from within the noise,  
 And that, whatever be the cause, a man  
 Of his was harrast by assaults and jeers,  
 That stones were flying in the royal court,  
 Blows were redoubling, death was breath'd, rusht out 290  
 So insolent commotion to allay.  
 In Ithacan and Arpine, young and old,  
 Clamour and violence, louder, fiercer, swel'd;  
 But with his eye, his hand, his voice, he checkt

258 Boethamus] *sc.* Betham, Lantor's tenant at Llantony. See note on poem beginning "Hail paragon of T . . . s! hail" [W.]      266 Orsilochos] *see Aeneid*, xi. 636 for the huge Trojan slain by Camilla, but Lantor may have been thinking of the Duke of Beaufort. [W.]

## HEROIC POEMS

The foremost. One step farther (such respect  
 All bore toward his dignity and age)  
 An open way was made. Phædon, escaped  
 From Apina, found room enough to dart  
 Against Telegonos, a sharpen'd stake.  
 Telegonos stoopt, seiz'd it, turn'd, pursued, 300  
 And hurl'd it, as he mounted up the steps.  
 Untrue the angry aim! that pointed stake  
 Transfixt the unknowing and unknown . . transfixt  
 His father! His knees totter: on the earth  
 He falls: blood hisses from the gasping wound.  
 All start with horror, never felt before,  
 From blood now running thro' the garlands strown  
 Along the ground; a husband's, guest's, and king's.  
 Lifting up once his eyes, heavy with death,  
 "The Omnipotent hath heard my prayer" said he, 310  
 "The appointed hour is come . . nor brings remorse  
 To my Telemachus." He turn'd his face  
 Back on the hall, for thence he seem'd to hear  
 Confusedly shrill voices, questions sharp.  
*Whose blood runs there? Ulysses whither gone?*  
 He drew with failing hand the festal robe  
 Above his head, and sank; no word, no groan.

298 Apina] town in Apulia destroyed by Diomed. [W.]

## CATILLUS AND SALIA

[Published in *Hellenics*, 1847. For a shorter version published in 1859 see notes at end of volume. First written in Latin and so published in 1820. Text 1847.]

### [ARGUMENT \*

Anius, Volsinorum rex, filiam habuit Saliam: Catillus eam abduxit. Pater, cui prædictum erat a genero et hospite periturum esse, frustra insecutus, in Pareusium se jecit, et nomen fluvio Anieni dedit. Catillus a Virgilio et Horatio dictus est, a Plutarcho Cathetos.]

CATILLUS left his spear upon the steps  
 Of that old temple which from Ciminus  
 Looks o'er the lake and the dark ilxes.  
 Often his horse, standing alone before  
 The columns, starts at sights obscurely seen;  
 Sometimes at roar of raging beast, sometimes

\* Argument. From Lander's Latin version. See *Æneid*, vii. 672; Horace, *Odes*, I. 18, 2. [W.] 2 temple] Fanum Voltumnæ, near the Etruscan city Volsinii. [W.]

## CATILLUS AND SALIA

At bark that bursts and crackles from the cork,  
Or at the rapid whirl of withered leaves  
Wafted and rattling on his bridle-bit.

"Voltumna!" pray'd the youth "reject not thou

10

My vows! for Salia is my heart consumed;  
Nor does the sire or maiden disapprove;  
But there are ancient oracles that hold  
The torch of Hymen back. Thou knowest well,  
O Goddess! (for from thy own fane procede  
These oracles) what menaces impend.

So great an evil be it mine to ward  
From both! Yet how? He who could all foresee,  
Amphiaräus, he might have advised;  
But earth before him opened, and with flames  
Enveloping his chariot, drank it in.

20

Where in far regions, famed Ismenos flows  
He left his children and the light of day.

"The Tuscan shore a race of fugitives  
Alights on. O that they had come in guise  
Of enemies! not (as they say) of friends:  
Because old seers have seen, old prophets sung  
That under this the royal house should fall  
And royal bride be wedded, to her sire's  
And people's ruin. Clearly I discern

30

What Fate before had hidden; nor retreat;  
Nor arms, wherever they may lead, refuse;  
Nor absence . . long, for ever; nor the gulph  
Of Styx, which all must pass; nor, what is worse,  
In other lands to wander; be but thou  
Mine for one day, O Salia! no one's else  
And least of any one an exile's bride!"

A hollow murmur shakes the beech-tree-tops;  
A voice is heard;

"Of wretched father, child  
More wretched! how wouldst thou have fled before,  
If thou hadst ever known the curse to come!"

40

It ceases: loudly, as the portal closed,  
Resounded in their depths the woods profound.

The youth is sunk in prayer, and all again

19 Amphiaräus] King of Argos. Bayle called him "one of the greatest prophets of Paganism" and gives the story of his death during the war of the seven against Thebes. By some writers he was said to be the grandfather of Catillus, Tiburtus, and Coras. [W.] 24 fugitives] Æneas and his companions. [W.] ll. 27-30 Adapted from the story of Turnus and his daughter Lavinia (*Æneid*, vii. 68 ff.). [W.]

## HEROIC POEMS

Is silent, in the sky, the grove, the fane,  
Nor could he see above him any bird  
Whose flight should comfort him; for right and left  
Rose the huge branches, and afar the swans  
Shone out serenely on the lake serene,  
Soothing the under-wing with neck reverst. 50  
He wishes not for fields of waving vine,  
He wishes not for olive-boundary,  
Planted when first the blindfold boy had drawn  
The lot of each Pelasgian from the urn,  
But he does wish for Salia, he does wish  
To see Volsinii, blessed land, again.  
Then of the king he thinks, and then revolves  
Commands which both had given (and one with tears)  
Unless Voltumna look with placid smile  
Toward the couch of Hymen.

Evening came: 60  
He threw him on the ground; he sought for dreams,  
If haply sleep should calm his weariness,  
Dreams that from sire and daughter may remove  
The unknown peril that o'er shadows both.

Sharp was the splendour of the stars; all heaven  
Seem'd moving as it never yet had moved;  
To mortal power insuperable, fate  
Bent easily before him; every word  
Of oracles had now grown plain enough;  
And he resolv'd to save at once the king 70  
And the king's daughter, do they what they would  
And fear'd they all that ever could be fear'd.

Amid these thoughts his yielding senses sleep  
Impresses: in his dream he hears the arms  
Of guest and ravisher: he sees (can sight  
Deceive him?) Salia. With her own consent  
Is she borne off? and, when her father calls  
Pursuing her, disdains she to return?  
He starts, he raves, strikes with his brow the ground,  
Springs up, and, siezing on the bridle, leaps 80  
Into the saddle, and before 'tis dawn  
Reaches the city's outskirt.

Long the land  
In peace had rested; scanty was its watch;  
All knew the cordial youth who, strong of limb,

52 olive-boundary] *see* Varro. i. 15. [W.]

## CATILLUS AND SALIA

Joyous of countenance and prompt of speech  
 And large of liberality, and first  
 On foot or horseback, hurl'd the Argive spear;  
 Strait went he onward where the palace stood,  
 And stationed under its first turret found  
 The friendly Periphas.

90

"I haste" he cried,  
 "I haste to Salia. Help me. That is nigh,  
 That which she fears, her father more than she,  
 And never may perhaps by arms avert:  
 Voltumna threatens it. Her father's love  
 May blind his eyes, but *my* love opens mine.  
 I bring the Goddesses own words, and these  
 The dreams she breath'd into my breast confirm."

100

Ever to Dian at the break of day  
 Did Salia bear her sacrifice: the gate  
 Was this thro' which she past into her grove  
 And little chapel.

Thickly sound the hoofs  
 Of fretting horse beneath the turret's arch,  
 And the last light of lamp that hangs therefrom,  
 Crackling, now hides now shows the whiten'd iron.  
 When casts the hind, with broken sleep morose,  
 The wooden collar round his ox'es neck  
 And rope athwart the horns, when one red line  
 Borders the dull horizon, and the fields  
 Under the drowsy skies lie indistinct,  
 There stands the royal maiden.

110

"Hence! fly hence!  
 O Salia!" cries Catillus, "and believe  
 The Gods are now propitious."

At the word  
 On his high steed he lifts her, with a leap  
 Mounts, and redoubles with a rapid spur  
 His courser's speed.

"Tremble not" cried the youth:  
 "A time there was indeed for fear, when flight  
 Was none, and hope uncertain. From her shrine  
 Dian inclining to thy prayers and vows

96 Goddesses] Here and in *ll.* 148, 178 Landor may have written "Goddessis", in conformity with his views on spelling. See notes at end of volume. [W.]  
 98 Dian] According to G. Dennis (*Cities and Cemeteries of Etruria*), Losna or Lala was the Etruscan Diana. [W.]  
 106 ox'es] Perhaps written "oxis". See note on *l.* 96. [W.]

## HEROIC POEMS

Would, if she ever uttered oracle,  
 Have bidden what Voltumna hath ordain'd. 120  
 The horse is quiet: see! he frets no more:  
 And none are following. Is my arm too tight?  
 Bends it unwelcome round thee? Fearest thou?  
 Wouldst thou prohibit, wouldst thou chide, my fears?  
 I loosen it. Why weep and sigh? why doubt?  
 In Tibur who should envy us a life  
 Of country peace? To what ferocious man  
 Canst thou be there a prey? what war molest  
 Thy father? For no realm we fight; we hold  
 The only realm we want. I leave behind 130  
 The Sabines and their ruler to enjoy  
 Untroubled peace. Instead of fields in dower,  
 Fields which suspicion everywhere surrounds  
 With the uncertain faith of hireling arms,  
 Be there for us the deep repose of woods,  
 Walls that have never heard the name of Mars,  
 Tibur, and those green pastures on the banks  
 Thro' which Pareusius winds his silvery stream.  
 Look back; how widely spreads the space behind!  
 Volsinii how remote! the citadel 140  
 How reddening lower and lower with larger light!"  
 At this she raises up her eyes, not quite  
 Up to his eyes who speaks to her; then looks  
 Back on her father's city; then they fill  
 With gushing tears.

"Live, father! live in peace!

Voltumna claims me; can then piety  
 Forbid, or any care obstruct my course?  
 Follow I must the Goddess'es command.  
 The desert, the dense darkness of the woods,  
 The lake, with all their gloom and all its own, 150  
 I would thro' life inhabit, nor repine,  
 Let but the Fates grant tranquil days to thee!"

Moved at her tenderness, Catillus said,  
 "Behold them granted! and shall she whose prayers  
 Have won them for her parent, not rejoice?  
 Voltumna well might choose thee for her own,  
 But she was silent; nay, she gave commands  
 Right opposite; she bade thee leave thy home,  
 Thy father's house: thou wisely hast obey'd,

131 Sabines] *see* 1859 ed. l. 183. [W.]

138 Pareusius] *see* Argument.

## CATILLUS AND SALIA

And child so duteous she from far will hear. 160  
 Meanwhile an aged priestess keeps the fane,  
 One only: such its holiness, no time  
 Will ever move it. Thou shalt see the dells  
 Of Tibur, the Albunean lake, its shades  
 And floating ilands, and (what oft thy wish  
 Shuddering at all the terrors of the tale  
 Urged thee to see) the fissured rock, the rush  
 Of angry waters, and, where these subside,  
 Glens where is heard the song of Nymphs below.  
 There be our country, there our house, and there 170  
 Our early days and later! All thy life  
 Must thou be happy in a father saved  
 And faith saved too: and no less happy he,  
 Obedient to the dictate of the Fates,  
 In that he gave not (tho' he wisht to give)  
 Salia to him who holds her to his heart."  
 Salia now calmer, bids him to repeat  
 All that Voltumna said. The Goddess'es  
 Behest she thinks obscure, the danger clear;  
 She sighs; but piety distrusts not love. 180  
 Scarce the first hour of flight had past away  
 Before the father knew it. Idle time  
 He lost not in complaint, nor idle threats  
 Threw at the fugitive: he gave command  
 Forthwith that chosen youths surround the woods  
 And moorlands of Capenus, occupy  
 Every hill-top, keep equal distances  
 At certain stations, and from each, right, left,  
 The subject land, wood, river, lake, survey.  
 He himself hastened onward, and before 190  
 Noontide he saw, not distant, to the east,  
 Eretus, its wide woodland overgrown  
 With speckled arbutus, and, farther on  
 And higher up, an ancient temple, white  
 In the sun's splendour, on its mound apart:  
 Beyond it the Nomentan hills retired.  
 And now, inclosed by mountains, he approacht  
 The steep red banks and turbid stream profound  
 Of Tiber. Never had that stream been crost  
 By bridge of stone convex, or mountain pine, 200  
 Nor level boats in surging series linkt

164 Albunean lake] *See note at end of vol.*



## HEROIC POEMS

Made plain the way for horseman and for horse.  
He bends, and raises in his hollow hand  
The sacred water, and thus prays the God.

"O father Tiber! if thou hast preserv'd  
Thy people quiet by religious awe;  
If thou beholdest thy Apollo's hill  
Soracte bound in duteous equity;  
If the Faliscians, righteous race, impress  
The burning ember with unflinching heel;  
If, when the robber Cacus he had slain,  
Alcides (which our sires have seen) washt off  
That robber's blood in thy most clensing lymph;  
If stolen herds brought vengeance down on him  
Whom none consorted with, no host receiv'd;  
Shall I in vain implore thee for thy help  
Against a wretch who robs his host of all,  
Who carries off his child, his only child?  
Avenge me: give me only ('tis enough)  
To swim in safety o'er thy rapid stream."

210

220

Thus praying, his huge spear he threw across;  
Whereat the steed which bore him shrilly neigh'd,  
Rear'd, and with hoof inverted scraped the turf,  
And, call'd by name and patted and cheer'd on,  
Sprang bravely down and clove the surging waves:  
They bent beneath his lusty neck, they broke  
At every breath his widening nostril breath'd,  
And his rich trappings flasht fresh light around.

In the late hour of eve the king surveys  
The highths of Tibur; to the walls he wends  
Alone; to Coras, and him only, cries  
That he come out.

230

But Coras, when he knew  
Afar Catillus by his burnisht arms,  
Ran from the rampart to embrace the king,  
And said "Where is my brother?"

Fiercelier burns

His rage at this, and

"Like a slave he fled;

Nor shall it now avail thee to conceal

His flight; thy walls shall show him in their flames.

*U.* 205-20] *cf.* the prayer of Arruns and the allusion to a fire-walking feat in *Aeneid*, xi. 785 ff. [W.] 209 Faliscians] *cf.* *æquosque Faliscos*, *Aeneid*, vii. 695. [W.] 233 Catillus] An uncorrected error. Coras saw, not his brother, but King Anius approaching. The Latin version has: *agnovit procul hospitis arma Sabini*. [W.]

## CATILLUS AND SALIA

Now let him arm . . a father calls, a guest,  
Despoil'd, dishonor'd . . let him arm before 240  
The hospitable the avenging Jove  
He thinks he may affront, deceive, despise."

The brother stood astonisht: lifting up  
Both hands to heaven,  
"No brother is with me,  
I swear, and therefor lay aside thy wrath,  
O king! and under happy auspices  
Await in peace and patience his return."

He answered not, but rudely rusht away.  
With angry looks the Argive nobles cried  
"What, tyrant! dost thou threaten war? say first, 250  
Proud as thy nation is of ancient fame,  
Say when on Ciminus hath ever oak  
Borne trophy? While the fatten'd heifer shakes  
The flowery fillet and salt-sprinkled crown,  
Do their round cheeks, well form'd for puffing horns,  
Turn into waxen whiteness at the approach  
Of level'd spears. If (faith of Gods and men!)  
Thou darest threaten us with fire or sword,  
We will not wait thee in our walls, but show  
Thy city, and all cities leagued with thee, 260  
How the proud Tuscans first cried out for peace."

The last late sunbeam of the summer sky  
Had fallen, and with dew far superfused  
The fuming meadows of Pareusius paled,  
Far as the Albula and Latian plain.  
When Tibur's citadel had sunk to view  
The king alighted from his horse, and spent  
A weary night beneath a peasant's roof.

Near to Volsinii, with a clear cold stream\*  
There runs a rivulet and intercepts 270  
The little rills that trickle thro' the grove,  
And falls into the Tiber where it looks  
Into the glades of Umbria; 'twas this course  
Catillus followed thro' its whole extent.  
Here, where it join'd the Tiber, pusht he forth

\* Now called Fiume Chiaro. [L.]

241 hospitable . . . avenging] *cf. Jupiter hospitalis* in Cicero, *Jupiter ultor* in Pliny. [W.]  
265 Albula] Ancient name of the Tiber. [W.]

## HEROIC POEMS

A narrow skiff, tied with a twisted band  
Of osier to the tree. The oar's smooth palm  
Divided the broad water-leaves and won  
An easy way. Now, while the waves it made  
With gentle splash and pattering heav'd the bark, 280  
Thou, Salia, sattest at thy lover's side  
Still and calmer than that shady stream.

Catillus then would hoist his little sail,  
That he might lay aside the oar, and hold  
The rope which turn'd it as the river turn'd  
Or the wind caught it, and that he might sit  
On the same bench with Salia, and protect  
From the hot sun her face beneath its shade.  
He fear'd to pass where hinds might see and shout,  
He fear'd all voices, most of all he fear'd 290  
The irreverent Fescennine's immodest song.

Volsinii's firm allies, the Sabines held  
That country where amid the flowers he rears  
Runs Farfar, and that barrener wherefrom  
Himella shrinks when Sirius strikes his stream.  
So now he took the simple guise of hind  
Who had gone early forth, and must return  
To hail his household Deities at eve.  
Rushes and reeds conceal'd his crest and spear.  
Long was the way by land, by water long, 300  
Nor would the youth, nor could he had he will'd,  
Tell Salia how much farther they must go.  
Her dread of any seeing her he calm'd,  
Saying,

“Look up! behold what scanty light  
Sheds Hesper, how he swings upon the stream  
Alone of all the stars, and what calm gloom  
Propitious sits upon the brow of heaven.”  
They both weave sleepless dreams. In days to come  
What will their pleasure be, if touch of hand  
Kindles such fires; if at one word, one glance, 310  
Disperst is every doubt and every fear.

Ah! be not wise, ye young! but from bright days  
Look into brighter: evermore believe:  
Be this your wisdom. At the close of life,  
We know too much; we know we are deceiv'd.

Needless the story were in what converse

294 Farfar] an affluent of the Tiber. See Ovid, *Mét.* xiv. 30. [W.]

## CATILLUS AND SALIA

Hour followed hour; what cultur'd lands, what wilds  
Delighted them; how many were the spots  
In whose retirement they could spend their lives:  
Needless to mention how, amid the pause, 320  
A bough impending o'er the stream sometimes  
Swept, ere they were aware, the vessel's side,  
Startling and reddening her with girlish fright.  
The youth too had his fears, but held them in.  
He fear'd if any silent matron stole  
Down to the river-side, in quest of him  
Her children cried for ere they went to bed:  
He fear'd if suddenly a lamp-light burst  
With long effulgence from some cot unseen  
Across the water, or a fisherman 330  
Had crown'd his net with flame, and, dipt in pitch,  
The feathery cane its finny prey allured.

Onward they sail all night: when morn appears,  
Seeing that friendly Tibur was behind,  
He leaves (in view, though distant) on his right  
Seven far-famed hills, where stood the residence  
Of king Evander, sprung from Arcady;  
Janus on one had rear'd a muniment,  
And Saturn on another: he admired  
How such vast works had ever been destroy'd. 340  
Wonder may seize, but can not long detain,  
And least the young and ardent. Rowing back,  
Catillus rises on the oar and glides  
Into his native land.

“O mine!” he cries,  
“Mine surely now! come, Salia, come, enjoy  
In safety and by right our freedom here:  
No Gods oppose us: we are here at home.”  
And as he speaks, swifter he plies the oar.  
Soon helmets blaze above the copse; men arm'd  
And unarm'd welcome him; stout hinds belay 350  
The laboring bark, tugging it where the wind  
Baffles the sail; then, smoking from afield,  
Laborious oxen and stout-hearted steeds.  
But, tho' they aided, slower seem'd the hour  
Than yesterday, when lay the oar athwart  
And the loose sail flap'd idly round the mast.

330 fisherman] For an allusion to fishing nets with cork buoys carrying bells see poem addressed to W. Linton in Section VI. [W.]

## HEROIC POEMS

Both wisht to be alone again; nor long  
Abstain'd Catillus (when the cliff began  
To chafe the water and impede the way)  
From ordering to haul the skiff ashore. 360

Alone then were they. He ascends the path,  
The well-known path of the old wood; he stops,  
Here, lest the stones should hurt her; here, because  
The grass is softer than all grass beside;  
Here, because sunny hazles most invite;  
And here, because no serpent ever coils  
Beneath the ashen shade. Such leisure-hour  
Fatigue and sense of safety make more sweet.

"Up! Salia! one more hill we must ascend,  
Whence Tibur, now thy own, thou mayst descry." 370

They reach the summit. What, across yon chasm,  
Fixes the maid her eyes upon? A breeze  
Whitens the waving willows as they bend,  
And ancient elms cast shadows long and dark,  
And the lithe tendril of the vine unpruned  
Pats and springs up and pats again the stream.  
What sees she from the summit there? why gaze?  
Why tremble? why turn pale?

Behold! there stands  
Her father!

You might have believ'd her knees  
Had turn'd to marble.

"Wretched girl!" he cried, 380  
"Whom dost thou fly from?"

At that voice she starts.

Swifter and swifter hurried she along  
And thought each step was slower than the last.  
Ambiguous was it from the fields or town  
Whether she tore the youth away (her hand  
Holding his spear through terror at the wrath  
Of sire and prophet) or his arm made firm  
Her step precipitous: but she was first  
Where the road narrowed, fit for one alone,  
And he where, leaning down for her, his spear 390  
Protruded helpt her up the rock abrupt.

Indignant Anius saw them from below  
Receiv'd into the city's double gate  
With loud acclaim and trumpet's louder clang;

381 "Whom] Whom 1847 (*mistake*).

## CATILLUS AND SALIA

And from the aërial citadel the girls  
One to another show'd him, and with taunts  
Bade him begone.

He rushes to the wood  
Resounding o'er the river: but nor clash  
Of cataract hears he, nor wild shout, nor dash  
Roaring above, redoubled underneath, 400  
And far away thro' cavern'd rocks prolong'd:  
Nor rage impels him now nor tears dissolve,  
He only presses with both hands his brow.

Ah from what bitter source must flow the grief  
Such scenes assuage not! There he stood, nor saw  
Pareusius whirl his torrent deep below,  
Whence watery dust eternal intercepts  
The light of heaven. Dark ilex, bright-hair'd beech,  
And, vainly fostering ever-fruitless vine,  
The loftier elm, mass above mass, arise. 410

Among the branches thousand birds appear  
To raise their little throats, but every song  
Fast as it flows the roaring torrent drowns.  
Some, by assiduous helpmate undetain'd,  
Fly from the eternal thunder of the waves;  
These . . leave them only sheltering bough, and moss  
To soften for their young the nest they knit . .  
Nor rains can chill nor thunders shake their love.

By rocks inclosed, sore fretting, and resolv'd  
No force shall quell it, rushes the array 420  
Of water, now united, scattered now,  
Again to rally: pale is overhead  
The mountain, pale and trembling; to its sides  
The splasht herbs cling the closer: many a reed  
Is there which never shall sigh forth the plaint  
Of the lone shepherd, many a flower is there  
On virgin bosom never to recline.

But numberless bright intermingled rays  
Spring up, whence Jove and Phœbus raise an arch  
Lofty and wide, and Iris dwells within. 430

Wrong, upon earth imperious, may o'erpower  
And crush the mortal; Virtue may stand back  
Nor help him; even the clemency of Heaven  
May fail; the urn, the ashes laid within,  
Violence may scatter; but on those who die  
Thro' wretchedness, and undeservedly,

## HEROIC POEMS

Compassionate and faithful verse attends  
And drives oblivion from the wasted tomb.

O why, ye Gods! why, in such lands as these,  
Fairest of earth, and where ye chose to dwell, 440  
Should burst forth anguish from a father's breast?  
Why from the guiltless Anius? Who brought gifts  
More gladly to your altars? who more pure?  
In part he utter'd this, in part suppress;  
Then added,

“Here is piety! and thus  
Doth she requite her father! Duteous, chaste,  
Benevolent, all thought her; and to all,  
Excepting me, she was so; I alone  
Less than a stranger merited her love.  
Now know I what (Oh! lesson hard to learn 450  
At all times! how much harder for the old!)  
A daughter owes a father.

“O my wife!  
If Libitina\* had allow'd thy stay,  
To see me so far left behind in love  
(Our fond contention) thou hadst surely griev'd.  
I took the mother's place. When any pain,  
However slight, she suffered, could I rest?  
Or could I leave her couch?

“Go, snatch the torch  
Of Hymen, run, mingle thy song with theirs,  
From tranquil brow draw down the saffron veil, 460  
And be thy children, if they can, like thee.  
If every other rite thou hast disdain'd,  
If scorn'd the dower a royal bride should bring,  
If thro' three nations, shameless, thou hast fled,  
Blame, blame thy parent for it. He provides  
At least a victim for so blest a day.”

He spake; and from the woody mountain-top,  
Where by the eternal battery of the waves  
A way is cloven, cast himself. From rock  
To rock he fell; and all the dew that rose 470  
Around was dimly reddened with his blood.  
The fact is well recorded: while the name  
Of old Pareusius few remember, thine,  
O Anius, sounds for ever on that stream.

\* Venus Libitina was an Etruscan Goddess. [L.]

# DRAMAS AND DRAMATIC SCENES

## COUNT JULIAN: A TRAGEDY

[Published anonymously in 1812; reprinted under author's name 1831, 1846.]

### [INTRODUCTION]

The daughter of Count Julian is usually called Florinda—a fictitious appellation, unsuitable to the person and to the period. Never was one devised more incompatible with the appearance of truth, or more fatal to the illusions of sympathy [—a fictitious . . . sympathy *om. in 1846*]. The city of Covilla, it is reported, was named after her. Here is no improbability: there would be a gross one in deriving the word, as is also pretended, from La Cava. Cities, in adopting a name, bear it usually as a testimony of victories or as an augury of virtues. Small and obscure places, occasionally, receive what their neighbours throw against them; as Puerto de la mala muger in Murcia. A generous and enthusiastic people [Murcia, but a generous people *1846*], beyond all others in existence or on record [beyond . . . record *om. 1846*], would affix no stigma to innocence and misfortune.

It is remarkable that the most important era in Spanish history should be the most obscure. This is propitious to the poet, and above all to the tragedian. Few characters of such an era can be glaringly misrepresented, few facts offensively perverted.

### CHARACTERS

COUNT JULIAN.  
RODERIGO, King of Spain.  
OPAS, Metropolitan of Seville.  
SISABERT, betrothed to COVILLA.  
MUZA, Prince of Mauritania.  
ABDALAZIS, son of MUZA.

TARIK, Moorish Chieftain.  
COVILLA, daughter of JULIAN.  
EGILONA, wife of RODERIGO.

#### *Officers.*

HERNANDO, OSMA, RAMIRO, &c.

## COUNT JULIAN

### ACT I. SCENE 1.

#### *Camp of Julian.*

#### OPAS. JULIAN.

*Opas.* See her, Count Julian: if thou lovest God,  
See thy lost child.

*Julian.* I have avenged me, Opas,  
More than enough: I sought but to have hurled  
The brands of war on one detested head,  
And died upon his ruin. O my country!

*Title:* A Tragedy *om. 1846*, when Count Julian was printed with other matter under a heading: Acts and Scenes with note after title: None of these poems of a dramatic form were offered to the stage, being no better than *Imaginary Conversations* in metre.

*Introduction:* In 1831 follows after CHARACTERS; in 1846 as footnote to COVILLA\* in CHARACTERS.

3 sought . . . hurled] only sought to hurl 1831, 1846.

5 died] die 1831, 1846.



## DRAMAS AND DRAMATIC SCENES

O lost to honour, to thyself, to me,  
Why on barbarian hands devolves thy cause,  
Spoilers, blasphemers!

*Opas.* Is it thus, Don Julian,  
When thy own offspring, that beloved child,  
For whom alone these very acts were done  
By them and thee, when thy Covilla stands  
An outcast, and a suppliant at thy gate,  
Why that still stubborn agony of soul,  
Those struggles with the bars thyself imposed?  
Is she not thine? not dear to thee as ever?

10

*Julian.* Father of mercies! show me none, whene'er  
The wrongs she suffers cease to wring my heart,  
Or I seek solace ever, but in death.

*Opas.* What wilt thou do then, too unhappy man!

*Julian.* What have I done already? All my peace  
Has vanished; my fair fame in after-times  
Will wear an alien and uncomely form,  
Seen o'er the cities I have laid in dust,  
Countrymen slaughtered, friends abjured!

20

*Opas.* And faith?

*Julian.* Alone now left me, filling up in part  
The narrow and waste intervals of grief:  
It promises that I shall see again  
My own lost child.

*Opas.* Yes, at this very hour.

*Julian.* Till I have met the tyrant face to face,  
And gain'd a conquest greater than the last;  
Till he no longer rules one rood of Spain,  
And not one Spaniard, not one enemy,  
The least relenting, flags upon his flight;  
Till we are equal in the eyes of men,  
The humblest and most wretched of our kind,  
No peace for me, no comfort, no—no child!

30

*Opas.* No pity for the thousands fatherless,  
The thousands childless like thyself, nay more,  
The thousands friendless, helpless, comfortless—  
Such thou wilt make them, little thinking so,  
Who now, perhaps, round their first winter fire,  
Banish, to talk of thee, the tales of old,  
Shedding true honest tears for thee unknown:

40

9 offspring] offspring 1846. 16 show] shew 1831.  
1831, 1846. after-times] aftertimes 1831; aftertime 1846.

21 vanished] vanisht

## COUNT JULIAN: A TRAGEDY

Precious be these, and sacred in thy sight,  
Mingle them not with blood from hearts thus kind.  
If only warlike spirits were evoked  
By the war-demon, I would not complain,  
Or dissolute and discontented men;  
But wherefor hurry down into the square  
The neighbourly, saluting, warm-clad race, 50  
Who would not injure us, and could not serve;  
Who, from their short and measured slumber risen,  
In the faint sunshine of their balconies,  
With a half-legend of a martyrdom  
And some weak wine and withered grapes before them,  
Note by their foot the wheel of melody  
That catches and rolls on the sabbath dance.  
To drag the stiddy prop from failing age,  
Break the young stem that fondness twines around,  
Widen the solitude of lonely sighs, 60  
And scatter to the broad bleak wastes of day  
The ruins and the phantoms that replied,  
Ne'er be it thine.

*Julian.* Arise, and save me, Spain!

49 wherefor] wherefore 1846. 51 could not] cannot 1831, can not 1846.  
58 stiddy] steady 1846. Between ll. 61-2 Landor had written, he told Southey,  
one line:

Spectres of bliss and avenues of hope

"the meaning being—and destroy all those scenes of privacy and retirement in which  
the wretched raise up those illusions which reply and are correspondent with their  
distempered imagination." (Forster, *Landor: a Biography*, i. 292 n.)

### ACT I. SCENE 2.

*MUZA enters.*

*Muza.* Infidel chief, thou tarriest here too long,  
And art, perhaps, repining at the days  
Of nine continued victories, o'er men  
Dear to thy soul, tho' reprobate and base.  
Away!\*

*Julian.* I follow. Could my bitterest foes  
Hear this! ye Spaniards, this! which I foreknew  
And yet encounter'd; could they see your Julian  
Receiving orders from and answering  
These desperate and heaven-abandoned slaves,

\* *Muza retires.* [1831, 1846 have *He retires* in text.]

## DRAMAS AND DRAMATIC SCENES

They might perceive some few external pangs,  
Some glimpses of the hell wherein I move,  
Who never have been fathers. 10

*Opas.* These are they  
To whom brave Spaniards must refer their wrongs!

*Julian.* Muza, that cruel and suspicious chief,  
Distrusts his friends more than his enemies,  
Me more than either; fraud he loves and fears,  
And watches her still footfall day and night.

*Opas.* O Julian! such a refuge! such a race!

*Julian.* Calamities like mine alone implore.  
No virtues have redeemed them from their bonds; 20  
Wily ferocity, keen idleness,  
And the close cringes of ill-whispering want,  
Educate them to plunder and obey:  
Active to serve him best whom most they fear,  
They show no mercy to the merciful,  
And racks alone remind them of the name.

*Opas.* O everlasting curse for Spain and thee!

*Julian.* Spain should have vindicated then her wrongs  
In mine, a Spaniard's and a soldier's wrongs.

*Opas.* Julian, are thine the only wrongs on earth? 30  
And shall each Spaniard rather vindicate  
Thine than his own? is there no Judge of all?  
Shall mortal hand seize with impunity  
The sword of vengeance, from the armory  
Of the Most High? easy to wield, and starred  
With glory it appears; but all the host  
Of the archangels, should they strive at once,  
Would never close again its widening blade.

*Julian.* He who provokes it hath so much to rue.  
Where'er he turn, whether to earth or heaven, 40  
He finds an enemy, or raises one.

*Opas.* I never yet have seen where long success  
Hath followed him who warred upon his king.

*Julian.* Because the virtue that inflicts the stroke  
Dies with him, and the rank ignoble heads  
Of plundering faction soon unite again,  
And, prince-protected, share the spoil, at rest.

11 wherein] wherin 1831.    25 show] shew 1831.    34 armory] armoury 1846.

# COUNT JULIAN: A TRAGEDY

## ACT I. SCENE 3.

*Guard announces a Herald. OPAS departs.*

*Guard.* A messenger of peace is at the gate,  
My lord, safe access, private audience,  
And free return, he claims.

*Julian.* Conduct him in.  
A messenger of peace!\* audacious man!  
In what attire appearest thou? a herald's?  
Under no garb can such a wretch be safe.

*Roderigo.* Thy violence and fancied wrongs I know,  
And what thy sacrilegious hands would do,  
O traitor and apostate!

*Julian.* What they would  
They cannot: thee of kingdom and of life  
'Tis easy to despoil, thyself the traitor,  
Thyself the violator of allegiance.  
O would all-righteous Heaven they could restore  
The joy of innocence, the calm of age,  
The probity of manhood, pride of arms,  
And confidence of honour! the august  
And holy laws, trampled beneath thy feet.  
And Spain! O parent, I have lost thee too!  
Yes, thou wilt curse me in thy latter days,  
Me, thine avenger. I have fought her foe,  
Roderigo, I have gloried in her sons,  
Sublime in hardihood and piety:  
Her strength was mine: I, sailing by her cliffs,  
By promontory after promontory,  
Opening like flags along some castle-towers,  
Have sworn before the cross upon our mast  
Ne'er shall invader wave his standard there.

10

20

*Roderigo.* Yet there thou plantest it, false man, thyself.

*Julian.* Accursed he who makes me this reproach,  
And made it just! Had I been happy still,  
I had been blameless: I had died with glory  
Upon the walls of Ceuta.

30

*Roderigo.* Which thy treason  
Sundered to the Infidel.

\* To Roderigo, who enters as Herald. [1831, 1846 have: RODERIGO enters as a herald.  
between ll. 3-4.]

## DRAMAS AND DRAMATIC SCENES

*Julian.*

'Tis hard

And base to live beneath a conqueror;  
 Yet, amidst all this grief and infamy,  
 'Tis something to have rushed upon the ranks  
 In their advance; 'twere something to have stood  
 Defeat, discomfiture; and, when around  
 No beacon blazes, no far axle groans  
 Thro' the wide plain, no sound of sustenance  
 Or succour sooths the still-believing ear,  
 To fight upon the last dismantled tower,  
 And yield to valour, if we yield at all.  
 But rather should my neck lie trampled down  
 By every Saracen and Moor on earth,  
 Than my own country see her laws o'erturn'd  
 By those who should protect them: Sir, no prince  
 Shall ruin Spain; and, least of all, her own.  
 Is any just or glorious act in view,  
 Your oaths forbid it: is your avarice,  
 Or, if there be such, any viler passion  
 To have its giddy range, and to be gorged,  
 It rises over all your sacraments,  
 A hooded mystery, holier than they all.

40

50

*Roderigo.* Hear me, Don Julian; I have heard thy wrath  
 Who am thy king, nor heard man's wrath before.

*Julian.* Thou shalt hear mine, for thou art not my king.

*Roderigo.* Knowest thou not the alter'd face of war?

Xeres is ours; from every region round  
 True loyal Spaniards throng into our camp:  
 Nay, thy own friends and thy own family,  
 From the remotest provinces, advance  
 To crush rebellion: Sisabert is come,  
 Disclaiming thee and thine; the Asturian hills  
 Opposed to him their icy chains in vain;  
 But never wilt thou see him, never more,  
 Unless in adverse war, and deadly hate.

60

*Julian.* So lost to me! So generous, so deceived!  
 I grieve to hear it.

*Roderigo.* Come, I offer grace,  
 Honour, dominion: send away these slaves,  
 Or leave them to our sword, and all beyond  
 The distant Ebro to the towns of France

70

35 amidst] amid 1831, 1846.

36 'Tis] 'Twere 1831, 1846.

rushed] rusht

1831, 1846.

41 sooths] soothes 1831, 1846.

65 Opposed] Oppose 1846.

## COUNT JULIAN: A TRAGEDY

Shall bless thy name, and bend before thy throne.  
I will myself accompany thee, I,  
The king, will hail thee brother.

*Julian.* Ne'er shalt thou  
Henceforth be king: the nation, in thy name,  
May issue edicts, champions may command  
The vassal multitudes of marshall'd war,  
And the fierce charger shrink before the shouts,  
Lower'd as if earth had open'd at his feet,  
While thy mail'd semblance rises tow'rd the ranks,  
But God alone sees thee.

80

*Roderigo.* What hopest thou?  
To conquer Spain, and rule a ravaged land?  
To compass me around, to murder me?

*Julian.* No, Don Roderigo: swear thou, in the fight  
That thou wilt meet me, hand to hand, alone,  
That, if I ever save thee from a foe—

*Roderigo.* I swear what honour asks—First, to Covilla  
Do thou present my crown and dignity.

*Julian.* Darest thou offer any price for shame?

90

*Roderigo.* Love and repentance.

*Julian.* Egilona lives:  
And were she buried with her ancestors,  
Covilla should not be the gaze of men,  
Should not, despoil'd of honour, rule the free.

*Roderigo.* Stern man! her virtues well deserve the throne.

*Julian.* And Egilona—what hath she deserved,  
The good, the lovely?

*Roderigo.* But the realm in vain  
Hoped a succession.

*Julian.* Thou hast torn away  
The roots of royalty.

*Roderigo.* For her, for thee.

*Julian.* Blind insolence! base insincerity!  
Power and renown no mortal ever shared  
Who could retain, or grasp them, to himself:  
And, for Covilla? patience! peace! for her?  
She call upon her God, and outrage him  
At his own altar! she repeat the vows  
She violates in repeating! who abhors  
Thee and thy crimes, and wants no crown of thine.  
Force may compell the abhorrent soul, or want

100

78 marshall'd] marshal'd 1846.

105 she] she 1846.

## DRAMAS AND DRAMATIC SCENES

Lash and pursue it to the public ways;  
 Virtue looks back and weeps, and may return 110  
 To these, but never near the abandon'd one  
 Who drags religion to adultery's feet,  
 And rears the altar higher for her sake.

*Roderigo.* Have then the Saracens possess thee quite,  
 And wilt thou never yield me thy consent?

*Julian.* Never.

*Roderigo.* So deep in guilt, in treachery!  
 Forced to acknowledge it! forced to avow  
 The traitor!

*Julian.* Not to thee, who reignest not,  
 But to a country ever dear to me,  
 And dearer now than ever: what we love 120  
 Is loveliest in departure! One I thought,  
 As every father thinks, the best of all,  
 Graceful, and mild, and sensible, and chaste:  
 Now all these qualities of form and soul  
 Fade from before me, nor on any one  
 Can I repose, or be consoled by any.  
 And yet in this torne heart I love her more  
 Than I could love her when I dwelt on each,  
 Or clasped them all united, and thanked God,  
 Without a wish beyond.—Away, thou fiend! 130  
 O ignominy, last and worst of all!  
 I weep before thee—like a child—like mine—  
 And tell my woes, fount of them all! to thee!

125 any one] anyone 1846.      127 torne] torn 1831, 1846.  
 claspt 1831, 1846.      thanked] thankd 1831, 1846.

129 clasped]

### ACT I. SCENE 4.

*ABDALAZIS enters.*

*Abdalazis.* Julian, to thee, the terror of the faithless,  
 I bring my father's order, to prepare  
 For the bright day that crowns thy brave exploits:  
 Our enemy is at the very gate!  
 And art thou here, with women in thy train,  
 Crouching to gain admittance to their lord,  
 And mourning the unkindness of delay!

1 terror] terrour 1831.

## COUNT JULIAN: A TRAGEDY

*Julian.\** I am prepared: Prince, judge not hastily.

*Abdalazis.* Whether I should not promise all they ask,  
 I too could hesitate, tho' earlier taught 10  
 The duty to obey, and should rejoice  
 To shelter in the universal storm  
 A frame so delicate, so full of fears,  
 So little used to outrage and to arms,  
 As one of these; so humble, so uncheer'd  
 At the gay pomp that smooths the track of war:  
 When she beheld me from afar dismount,  
 And heard my trumpet, she alone drew back,  
 And, as tho' doubtful of the help she seeks,  
 Shudder'd to see the jewels on my brow, 20  
 And turn'd her eyes away, and wept aloud.  
 The other stood, awhile, and then advanced:  
 I would have spoken; but she waved her hand  
 And said, "*Proceed, protect us, and avenge,*  
*And be thou worthier of the crown thou wearest.*"  
 Hopeful and happy is indeed our cause,  
 When the most timid of the lovely hail  
 Stranger and foe—

*Roderigo.†*                      And shrink, but to advance.

*Abdalazis.* Thou tremblest? whence, O Julian! whence this change?  
 Thou lovest still thy country.

*Julian.*                                      *Abdalazis!* 30  
 All men with human feelings love their country.  
 Not the high-born or wealthy man alone,  
 Who looks upon his children, each one led  
 By its gay hand-maid, from the high alcove,  
 And hears them once aday; not only he  
 Who hath forgotten, when his guest inquires  
 The name of some far village all his own;  
 Whose rivers bound the province, and whose hills  
 Touch the last cloud upon the level sky:  
 No; better men still better love their country. 40  
 'Tis the old mansion of their earliest friends,  
 The chapel of their first and best devotions;  
 When violence, or perfidy, invades,  
 Or when unworthy lords hold wassail there,

\* Julian, much [much *om.* 1846] agitated, goes towards [toward 1846] the door, and returns. [*Transferred in italics to text 1831, 1846.*]

† Unnoticed by Abdalazis. [*Transferred in italics to text 1831, 1846.*]

35 aday] a day 1831; a-day 1846.



## DRAMAS AND DRAMATIC SCENES

And wiser heads are drooping round its moats,  
At last they fix their steddly and stiff eye  
There, there alone—stand while the trumpet blows,  
And view the hostile flames above its towers  
Spire, with a bitter and severe delight.

*Abdalazis*\*. Thou feelest what thou speakest, and thy Spain 50  
Will ne'er be shelter'd from her fate by thee.  
We, whom the Prophet sends o'er many lands,  
Love none above another; Heaven assigns  
Their fields and harvests to our valiant swords,  
And 'tis enough—we love while we enjoy.  
Whence is the man in that fantastic guise?  
Suppliant? or herald?—he who stalks about,  
And once was even seated while we spoke,  
For never came he with us o'er the sea.

*Julian*. He comes as herald.

*Roderigo*. Thou shalt know full soon, 60  
Insulting Moor.†

*Abdalazis*. He cannot bear the grief  
His country suffers; I will pardon him.  
He lost his courage first, and then his mind;  
His courage rushes back, his mind still wanders.  
The guest of heaven was piteous to these men,  
And princes stoop to feed them in their courts.

\* Taking his hand. [*Transferred in italics to text 1831, 1846.*]

† Julian intercedes. [*Om. 1831, 1846.*]

46 steddly] steady 1846. 61 cannot bear] ill endures 1846. 64 still] yet 1846.  
65 guest of heaven] ec. Muhammad. See "Koran", chap. 17, and Sale's note. [W.]

### ACT I. SCENE 5.

*MUZA*‡ enters with *EGILONA*.

*Muza*.§ Enter, since 'tis the custom in this land.

*Egilon*a.|| Is this our future monarch, or art thou?

*Julian*. 'Tis Abdalazis, son of Muza, prince  
Commanding Africa, from Abyla  
To where Tunisian pilots bend the eye

‡ Roderigo is going out when Muza enters—starts back on seeing Egilona. [*Substituted for headline 1831, 1846. out when om. 1846. After enters 1831, 1846 have with Egilona: Roderigo starts back. on . . . Egilona om. 1831, 1846.*]

§ Sternly, to Egilona, who follows. [1831, 1846 om. footnote and have: sternly to EGILONA in text.]

|| Passing Muza disdainfully, points to Abdalazis, and says to Julian—[*Transferred in italics to text 1831, 1846. disdainfully om. 1846. and . . . Julian om. 1846.*]

## COUNT JULIAN: A TRAGEDY

O'er ruin'd temples in the glassy wave.  
 'Till quiet times and ancient laws return,  
 He comes to govern here.

*Roderigo.* To-morrow's dawn  
 Proves that.

*Muza.* What art thou?

*Roderigo.\** King.

*Abdalazis.* Amazement!

*Muza.* Treason!

*Egilona.* O horror!

*Muza.* Seize him.

*Egilona.* Spare him! fly to me! 10

*Julian.* Urge me not to protect a guest, a herald—  
 The blasts of war roar over him unfelt.

*Egilona.* Ah fly, unhappy!

*Roderigo.* Fly! no, Egilona—

Dost thou forgive me? dost thou love me? still?

*Egilona.* I hate, abominate, abhor thee—go,  
 Or my own vengeance—

*Roderigo.†* Julian!—

*Julian.* Hence, or die.

\* Drawing his sword. [*Transferred in italics to text 1831, 1846.*]

† Points with his own to the drawn swords of Muza and Abdalazis, who look with malice towards Julian, takes his hand, and seems inviting to attack them. Julian casts his hand away. [1831, 1846 have in text: *takes (taking 1831) JULIAN'S hand, invites (and inviting 1831) him to attack MUZA and ABDALAZIS*; rest of footnote om.]

7 'Till] Till 1846.

### ACT II. SCENE 1.

*Camp of JULIAN.*

*JULIAN and COVILLA.*

*Julian.* Obdurate! I am not as I appear.  
 Weep, my beloved child, Covilla weep  
 Into my bosom; every drop be mine  
 Of this most bitter soul-empoisoning cup:  
 Into no other bosom than thy father's  
 Canst thou, or wouldst thou, pour it.

*Covilla.* Cease, my lord,  
 My father, angel of my youth, when all  
 Was innocence and peace—

*Julian.* Arise, my love,  
 Look up to heaven—where else are souls like thine!

## DRAMAS AND DRAMATIC SCENES

Mingle in sweet communion with its children, 10  
 Trust in its providence, its retribution,  
 And I will cease to mourn; for, O my child,  
 These tears corrode, but thine assuage the heart.

*Covilla.* And never shall I see my mother too,  
 My own, my blessed mother!

*Julian.* Thou shalt see  
 Her and thy brothers.

*Covilla.* No! I cannot look  
 On them, I cannot meet their lovely eyes,  
 I cannot lift mine up from under theirs.  
 We all were children when they went away,  
 They now have fought hard battles, and are men, 20  
 And camps and kings they know, and woes and crimes.  
 Sir, will they never venture from the walls  
 Into the plain? Remember, they are young,  
 Hardy and emulous and hazardous,  
 And who is left to guard them in the town?

*Julian.* Peace is throughout the land: the various tribes  
 Of that vast region, sink at once to rest,  
 Like one wide wood when every wind lies hush'd.

*Covilla.* And war, in all its fury, roams o'er Spain!

*Julian.* Alas! and will for ages: crimes are loose 30  
 At which ensanguined War stands shuddering;  
 And calls for vengeance from the powers above,  
 Impatient of inflicting it himself.  
 Nature, in these new horrors, is aghast  
 At her own progeny, and knows them not.  
 I am the minister of wrath; the hands  
 That tremble at me, shall applaud me too,  
 And seal their condemnation.

*Covilla.* O kind father,  
 Pursue the guilty, but remember Spain.

*Julian.* Child, thou wert in thy nursery short time since, 40  
 And latterly hast past the vacant hour  
 Where the familiar voice of history  
 Is hardly known, however nigh, attuned  
 In softer accents to the sickened ear;  
 But thou hast heard, for nurses tell these tales,  
 Whether I drew my sword for Witiza  
 Abandoned by the people he betrayed,

*ll.* 16-18 cannot *ter*] can not 1846. 28 hush'd] husht 1831, 1846. 34 horrors]  
*horrours 1831.* 46 Witiza] See notes at end of vol.

## COUNT JULIAN: A TRAGEDY

Tho' brother to the woman who of all  
 Was ever dearest to this broken heart,  
 Till thou, my daughter, wert a prey to grief, 50  
 And a brave country brooked the wrongs I bore.  
 For I had seen Rusilla guide the steps  
 Of her Theodofred, when burning brass  
 Plunged its fierce fang into the founts of light,  
 And Witiza's the guilt! when, bent with age,  
 He knew the voice again, and told the name,  
 Of those whose proffer'd fortunes had been laid  
 Before his throne, while happiness was there,  
 And strain'd the sightless nerve tow'rds where they stood  
 At the forced memory of the very oaths 60  
 He heard renewed from each—but heard afar,  
 For they were loud, and him the throng spurn'd off.

*Covilla.* Who were all these?

*Julian.* All who are seen to-day  
 On prancing steeds richly caparisoned  
 In loyal acclamation round Roderigo;  
 Their sons beside them, loving one another  
 Unfeignedly, thro' joy, while they themselves  
 In mutual homage mutual scorn suppress.  
 Their very walls and roofs are welcoming  
 The King's approach, their storied tapestry 70  
 Swells its rich arch for him triumphantly  
 At every clarion blowing from below.

*Covilla.* Such wicked men will never leave his side.

*Julian.* For they are insects which see nought beyond  
 Where they now crawl; whose changes are complete,  
 Unless of habitation.

*Covilla.* Whither go  
 Creatures, unfit for better, or for worse?

*Julian.* Some to the grave—where peace be with them—some  
 Across the Pyrenean mountains far,  
 Into the plains of France; suspicion there 80  
 Will hang on every step from rich and poor,  
 Grey quickly-glancing eyes will wrinkle round  
 And courtesy will watch them, day and night.  
 Shameless they are, yet will they blush, amidst  
 A nation that ne'er blushes: some will drag  
 The captive's chain, repair the shattered bark,

51 brooked] brookt 1831, 1846. 53 Theodofred] See notes at end of vol. 59 tow'rds]  
 tow'rd 1831, 1846. 84 amidst] amid 1831, 1846.

## DRAMAS AND DRAMATIC SCENES

Or heave it, from a quicksand, to the shore,  
 Among the marbles on the Lybian coast;  
 Teach patience to the lion in his cage,  
 And, by the order of a higher slave, 90  
 Hold to the elephant their scanty fare  
 To please the children while the parent sleeps.

*Covilla.* Spaniards? must they, dear father, lead such lives?

*Julian.* All are not Spaniards who draw breath in Spain,  
 Those are, who live for her, who die for her,  
 Who love her glory and lament her fall.

O may I too——

*Covilla.* —But peacefully, and late,  
 Live and die here!

*Julian.* I have, alas! myself  
 Laid waste the hopes where my fond fancy strayed,  
 And view their ruins with unaltered eyes. 100

*Covilla.* My mother will at last return to thee.  
 Might I, once more, but—could I now! behold her.  
 Tell her—ah me! what was my rash desire?

No, never tell her these inhuman things,  
 For they would waste her tender heart away  
 As they waste mine; or tell when I have died,  
 Only to show her that her every care  
 Could not have saved, could not have comforted;

That she herself, clasping me once again  
 To her sad breast, had said, *Covilla!* go, 110  
 Go, hide them in the bosom of thy God.  
 Sweet mother! that far-distant voice I hear,  
 And, passing out of youth and out of life,  
 I would not turn at last, and disobey.

88 on] of 1831, 1846. Lybian] Libyan 1831. 101 thee] you 1846. 102 now!] now? 1831, 1846. 107 show] shew 1831.

### ACT II. SCENE 2.

*SISABERT enters.*

*Sisabert.* Uncle, and is it true, say, can it be,  
 That thou art leader of these faithless Moors?  
 That thou impeachest thy own daughter's fame  
 Thro' the whole land, to seize upon the throne  
 By the permission of these recreant slaves?  
 What shall I call thee? art thou, speak Count Julian,  
 A father, or a soldier, or a man?

5 these] those 1831.

## COUNT JULIAN: A TRAGEDY

*Julian.* All—or this day had never seen me here.

*Sisabert.* O falsehood! worse than woman's!

*Covilla.*

Once, my cousin,

Far gentler words were utter'd from your lips; 10  
If you loved me, you loved my father first,  
More justly and more steddily, ere love  
Was passion and illusion and deceit.

*Sisabert.* I boast not that I never was deceived,  
Covilla, which beyond all boasts were base,  
Nor that I never loved; let this be thine.

Illusions! just to stop us, not delay,  
Amuse, not occupy!—too true! when love  
Scatters its brilliant foam, and passes on  
To some fresh object in its natural course, 20  
Widely and openly and wanderingly,  
'Tis better! narrow it, and it pours its gloom  
In one fierce cataract that stuns the soul.  
Ye hate the wretch ye make so, while ye choose  
Whoever knows you best and shuns you most.

*Covilla.* Shun me then: be beloved, more and more.  
Honour the hand that showed you honour first,  
Love—O my father! speak, proceed, persuade,  
Thy voice alone can utter it—another.

*Sisabert.* Ah lost Covilla! can a thirst of power 30  
Alter thy heart, thus, to abandon mine,  
And change my very nature at one blow.

*Covilla.* I told you, dearest Sisabert, 'twas vain  
To urge me more, to question, or confute.

*Sisabert.* I know it—for another wears the crown  
Of Witiza my father; who succeeds  
To king Roderigo will succeed to me.  
Yet thy cold perfidy still calls me dear,  
And o'er my aching temples breathes one gale  
Of days departed to return no more. 40

*Julian.* Young man, avenge our cause.

*Sisabert.* What cause avenge?

*Covilla.* If I was ever dear to you, hear me  
Not vengeance; Heaven will give that signal soon.  
O Sisabert, the pangs I have endured  
On your long absence—

12 steddily] steadily 1846.      26 me] me 1846.      27 showed] shewed 1831;  
show'd 1846.      28 proceed] procede 1831.      32 blow.] blow? 1831, 1846.  
36 succeeds] succedes 1831.      37 succeed] succede 1831.      42 me] me, 1831, 1846.

## DRAMAS AND DRAMATIC SCENES

*Sisabert.* Will be now consoled.  
 Thy father comes to mount my father's throne;  
 But though I would not an usurper king,  
 I prize his valour and defend his crown:  
 No stranger, and no traitor, rules o'er me,  
 Or unchastized inveigles humbled Spain. 50  
 Covilla, gavest thou no promises?  
 Nor thou, Don Julian? Seek not to reply—  
 Too well I know, too justly I despise,  
 Thy false excuse, thy coward effrontery;  
 Yes, when thou gavest them across the sea,  
 An enemy wert thou to Mahomet,  
 And no appellant to his faith or leagues.

*Julian.* 'Tis well: a soldier hears, throughout, in silence.  
 I urge no answer: to those words, I fear,  
 Thy heart with sharp compunction will reply. 60

*Sisabert.\** Then I demand of thee, before thou reign,  
 Answer me, while I fought against the Frank  
 Who dared to sue thee? blazon'd in the court,  
 Trailed not thro' darkness, were our nuptial bands;  
 No: Egilona join'd our hands herself,  
 The peers applauded, and the king approved.

*Julian.* Hast thou yet seen that king since thy return?  
*Covilla.* Father! O father!

*Sisabert.* I will not implore  
 Of him or thee what I have lost for ever,  
 These were not, when we parted, thy alarms; 70  
 Far other, and far worthier of thy heart  
 Were they! which Sisabert could banish then!  
 Fear me not, now, Covilla! thou hast changed,  
 I am changed too—I lived but where thou livedst,  
 My very life was portioned off from thine.  
 Upon the surface of thy happiness  
 Day after day, I gazed, I doated—there  
 Was all I had, was all I coveted,  
 So pure, serene, and boundless, it appear'd:  
 Yet, for we told each other every thought, 80  
 Thou knowest well, if thou rememberest,  
 At times I fear'd; as tho' some demon sent

\* To Covilla. [*Transferred in italics to text 1831, 1846.*]

47 an] a 1831, 1846.  
 ever. 1831, 1846.

64 Trailed not] Not trailed 1831, 1846.  
 77 doated] doted 1831, 1846.

69 ever,]

## COUNT JULIAN: A TRAGEDY

Suspicion without form into the world,  
 To whisper unimaginable things;  
 Then thy fond arguing banished all but hope,  
 Each wish, and every feeling, was with thine,  
 Till I partook thy nature, and became  
 Credulous, and incredulous, like thee.  
 We, who have met so alter'd, meet no more.\*  
 Mountains and seas! ye are not separation—  
 Death! thou dividest, but unitest too,  
 In everlasting peace and faith sincere.  
 Confiding love! where is thy resting-place!  
 Where is thy truth, Covilla! where? †—go, go,  
 I should adore thee and believe thee still.‡

90

*Covilla.* O Heaven! support me, or desert me quite,  
 And leave me lifeless this too trying hour!  
 He thinks me faithless.

*Julian.* He must think thee so.

*Covilla.* O tell him, tell him all, when I am dead—  
 He will die too, and we shall meet again.

100

He will know all when these sad eyes are closed.

Ah cannot he before! must I appear

The vilest!—O just Heaven! can it be thus?

I am—all earth resounds it—lost, despised,

Anguish and shame unutterable seize me.

'Tis palpable—no phantom, no delusion,

No dream that wakens with o'erwhelming horror;

Spaniard and Moor fight on this ground alone,

And tear the arrow from my bleeding breast

To pierce my father's, for alike they fear.

110

*Julian.* Invulnerable now, and unassail'd

Are we, alone perhaps of human kind,

Nor life allures us more, nor death alarms.

*Covilla.* Fallen, unpitied, unbeliev'd, unheard!

I should have died long earlier: gracious God!

Desert me to my sufferings, but sustain

My faith in thee! O hide me from the world,

And from thyself, my father, from thy fondness,

\* Takes her hand. [om. 1831, 1846.]

† She attempts, but is unable, to speak. [om. 1831, 1846.]

‡ Sisabert goes. [Sisabert om. 1831, 1846 which transfer Goes. in italics to text.]

85 banished] banish 1831, 1846.

Covilla? where? 1846.

not] can not 1846.

assailable 1831, 1846.

94 Covilla! where?] Covilla! where! 1831;

95 adore . . . believe] believe . . . adore 1846.

107 horror] horror 1831.

111 now . . . unassail'd], un-

118 thyself . . . thy] yourself . . . your 1846.



## DRAMAS AND DRAMATIC SCENES

That opened in this wilderness of woe  
 A source of tears that else had burst my heart, 120  
 Setting me free for ever—then perhaps  
 A cruel war had not divided Spain,  
 Had not o'erturned her cities and her altars,  
 Had not endanger'd thee! O haste afar  
 Ere the last dreadful conflict that decides  
 Whether we live beneath a foreign sway—

*Julian.* Or under him whose tyranny brought down  
 The curse upon his people. O child! child!  
 Urge me no further, talk not of the war,  
 Remember not our country.

*Covilla.* Not remember! 130  
 What have the wretched else for consolation,  
 What else have they who pining feed their woe?  
 Can I, or should I, drive from memory  
 All that was dear and sacred, all the joys  
 Of innocence and peace; when no debate  
 Was in the convent, but what hymn, whose voice,  
 To whom among the blessed it arose,  
 Swelling so sweet; when rang the vesper-bell  
 And every finger ceased from the guitar,  
 And every tongue was silent through our land; 140  
 When, from remotest earth, friends met again  
 Hung on each other's neck, and but embraced,  
 So sacred, still, and peaceful, was the hour.  
 Now, in what climate of the wasted world,  
 Not unmolested long by the profane,  
 Can I pour forth in secrecy to God  
 My prayers and my repentance? where beside  
 Is the last solace of the parting soul?  
 Friends, brethren, parents—dear indeed, too dear,  
 Are they, but somewhat still the heart requires 150  
 That it may leave them lighter, and more blest.

*Julian.* Wide are the regions of our far-famed land:  
 Thou shalt arrive at her remotest bounds,  
 See her best people, choose some holiest house—  
 Whether where Castro\* from surrounding vines  
 Hears the hoarse ocean roar among his caves,

\* In Asturia, bordering on Biscay. [*om.* 1831, 1876.]

120 that] . . it 1831, 1846.  
 139 ceased] ceast 1831, 1846.

124 thee] you 1846.  
 147 beside] besides 1831.

126 foreign] forein 1831.  
 150 still] yet 1846.

## COUNT JULIAN: A TRAGEDY

And, thro' the fissure in the green church-yard,  
The wind wail loud the calmest summer day;  
Or where Santona leans against the hill,  
Hidden from sea and land by groves and bowers.

160

*Covilla.* O! for one moment, in those pleasant scenes  
Thou placest me, and lighter air I breathe;  
Why could I not have rested, and heard on!  
Thy voice dissolves the vision quite away,  
Outcast from virtue, and from nature too!

*Julian.* Nature and virtue!—they shall perish first.  
God destined them for thee, and thee for them,  
Inseparably and eternally!

The wisest and the best will prize thee most,  
And solitudes and cities will contend  
Which shall receive thee kindest; sigh not so—  
Violence and fraud will never penetrate  
Where piety and poverty retire,  
Intractable to them, and valueless,

170

And look'd at idly, like the face of heaven.  
If strength be wanted for security,  
Mountains the guard, forbidding all approach  
With iron-pointed and uplifted gates,  
Thou wilt be welcome too in Aguilar\*—

Impenetrable, marble-turreted,  
Surveying from aloft the limpid ford,  
The massive fane, the sylvan avenue—

180

Whose hospitality I proved myself,  
A willing leader in no impious war  
When fame and freedom urged me—or mayst dwell

In Reynosas dry and thriftless dale,  
Unharvested beneath october moons,  
Amongst those frank and cordial villagers.

They never saw us, and, poor simple souls!  
So little know they whom they call the great—  
Would pity one another less than us

190

In injury, disaster, or distress.

*Covilla.* But they would ask each other whence our grief,  
That they might pity?

*Julian.* Rest then just beyond,

\* Del Campo, in Castile. [om. 1831, 1846.]

164 Thy] ? mispr. 1831, 1846, have My.  
186 Reynosas] Reynosas 1831; Reynosas's 1846.  
188 Amongst] Among 1831, 1846.

175 look'd] lookt 1831, 1846.

187 october] October 1846.

194 pity?] pity. 1831, 1846.

## DRAMAS AND DRAMATIC SCENES

In the secluded scenes where Ebro springs  
And drives not from his fount the fallen leaf,  
So motionless and tranquil its repose.

*Covilla.* Thither let us depart, and speedily.

*Julian.* I cannot go: I live not in the land  
I have reduced beneath such wretchedness:  
And who could leave the brave, whose lives and fortunes  
Hang on his sword?

200

*Covilla.* Me canst thou leave, my father?

Ah yes, for it is past; too well thou seest  
My life and fortunes rest not upon thee.  
Long, happily,—could it be gloriously!—  
Still mayst thou live, and save thy country still!

*Julian.* Unconquerable land! unrivalled race!  
Whose bravery, too enduring, rues alike  
The power and weakness of accursed kings—  
How cruelly hast thou neglected me!  
Forcing me from thee, never to return,  
Nor in thy pangs and struggles to partake!  
I hear a voice—'tis Egilona—come,  
Recall thy courage, dear unhappy girl,  
Let us away.

210

199 cannot] can not 1846.  
rivalled] unrival'd 1831, 1846.

202 canst thou] thou canst 1831, 1846.

207 un-

### ACT II. SCENE 3.

*EGILONA enters.*

*Egilona.* Remain, I order thee.  
Attend, and do thy duty; I am queen,  
Unbent to degradation.

*Covilla.* I attend  
Ever most humbly and most gratefully  
My too kind sovran, cousin now no more;  
Could I perform but half the services  
I owe her, I were happy, for a time,  
Or dared I show her half my love, 'twere bliss.

*Egilona.* Oh! I sink under gentleness like thine.  
Thy sight is death to me; and yet 'tis dear.  
The gaudy trappings of assumptive state  
Drop, at the voice of nature, to the earth,  
Before thy feet—I cannot force myself

10

8 show] shew 1831.

13 cannot] can not 1846.

## COUNT JULIAN: A TRAGEDY

To hate thee, to renounce thee; yet—Covilla!

Yet—O distracting thought! 'tis hard to see,

Hard to converse with, to admire, to love,

As from my soul I do, and must do, thee—

One who hath robbed me of all pride and joy,

All dignity, all fondness.—I adored\*

Roderigo—he was brave, and in discourse

20

Most voluble; the masses of his mind†

Were vast, but varied; now absorbed in gloom,

Majestic, not austere; now their extent

Opening, and waving in bright levity—

*Julian.* Depart, my daughter—'twere as well to bear

His presence as his praise‡—go; she will dream

This phantasm out, nor notice thee depart.§

*Egilona.* What pliancy! what tenderness! what life!

O for the smiles of those who smile so seldom,

The love of those who know no other love!

30

Such he was, Egilona, who was thine.

*Julian.* While he was worthy of the realm and thee.

*Egilona.* Can it be true, then, Julian, that thy aim

Is sovrantry? not virtue, nor revenge?

*Julian.* I swear to heaven, nor I, nor child of mine,

Ever shall mount to this polluted throne.

*Egilona.* Then am I still a queen. The savage Moor

Who could not conquer Ceuta from thy sword,

In his own country, not with every wile

Of his whole race, not with his myriad crests

40

Of cavalry, seen from the Calpian heights

Like locusts on the parched and gleamy coast,

Will never conquer Spain.

*Julian.* Spain then was conquer'd

When fell her laws before the traitor king.

\* After a pause. [*This and next two footnotes om. 1831, 1846.*]

† She walks about, and speaks by fits and abstractedly.

‡ Covilla hesitates.

§ She departs. [1831, 1846 have in text: COVILLA goes.]

18 robbed] rob'd 1831; robb'd 1846.  
heights 1831; highths 1846.

37 still] yet 1846.  
42 parched] parcht 1831, 1846.

41 heights]

# DRAMAS AND DRAMATIC SCENES

## ACT II. SCENE 4.

*Officer announces OPAS.*

O queen, the metropolitan attends  
On matters of high import to the state,  
And wishes to confer in privacy.

*Egilona.\** Adieu then; and whate'er betide the country,  
Sustain at least the honours of our house.†

*Opas.* I cannot but commend, O Egilona,  
Such resignation and such dignity.  
Indeed he is unworthy; yet a queen  
Rather to look for peace, and live remote  
From cities, and from courts, and from her lord,  
I hardly could expect, in one so young,  
So early, widely, wondrously, admired.

10

*Egilona.* I am resolved: religious men, good Opas,  
In this resemble the vain libertine;  
They find in woman no consistency,  
No virtue but devotion, such as comes  
To infancy or age, or fear or love,  
Seeking a place of rest, and finding none,  
Until it soar to heaven.

*Opas.* A spring of mind  
That rises when all pressure is removed,  
Firmness in pious and in chaste resolves,  
But weakness in much fondness; these, O queen,  
I did expect, I own.

20

*Egilona.* The better part  
Be mine; the worst hath been; and is no more.

*Opas.* But if Roderigo have at length prevail'd  
That Egilona willingly resigns  
All claim to royalty, and casts away,  
—Indifferent or estranged—the marriage bond  
His perjury tore asunder, still the church  
Hardly can sanction his new nuptial rites.

30

*Egilona.* What art thou saying? what new nuptial rites?

*Opas.* Thou knowest not?

*Egilona.* Am I a wife; a queen?

\* To Julian. [*This and next footnote transferred to text 1831, 1846.*]

† Julian goes before Opas enters.

2 matters] matter 1846.  
1831, 1846.

6 cannot] can not 1846.  
24 worst] worse 1846.

13 resolved] resolv'd

## COUNT JULIAN: A TRAGEDY

Abandon it! my claim to royalty!  
Whose hand was on my head when I arose  
Queen of this land? whose benediction sealed  
My marriage-vow? who broke it? was it I?  
And wouldst thou, virtuous Opas, wouldst thou dim  
The glorious light of thy declining days?  
Wouldst thou administer the sacred vows,  
And sanction them, and bless them, for another,  
And bid her live in peace while I am living?  
Go then—I execrate and banish him  
For ever from my sight: we were not born  
For happiness together—none on earth  
Were ever so dissimilar as we.

40

He is not worth a tear, a wish, a thought—  
Never was I deceived in him—I found  
No tenderness, no fondness, from the first:

A love of power, a love of perfidy,  
Such is the love that is returned for mine.

50

Ungrateful man! 'twas not the pageantry  
Of regal state, the clarions, nor the guard,  
Nor loyal valour, nor submissive beauty,  
Silence at my approach, awe at my voice,  
Happiness at my smile, that led my youth  
Towards Roderigo! I had lived obscure,  
In humbleness, in poverty, in want,  
Blest, O supremely blest! with him alone;  
And he abandons me, rejects me, scorns me,  
Insensible! inhuman! for another!

60

Thou shalt repent thy wretched choice, false man!  
Crimes such as thine call loudly for perdition;  
Heaven will inflict it, and not I—but I  
Neither will fall alone nor live despised.

*Opas.\** Peace, Egilona, he arrives; compose  
Thy turbid thoughts, meet him with dignity.

*Egilona.* He! in the camp of Julian! trust me, sir,  
He comes not hither, dares no longer use  
The signs of state, and flies from every foe.†

\* Sound of trumpet. [1831, 1846 have in text: *A trumpet sounds.*]

† Egilona retires some distance. [1831, 1846 *om.* Egilona, and have *Retires . . . distance in text.*]

## DRAMAS AND DRAMATIC SCENES

### ACT II. SCENE 5.

#### MUZA and ABDALAZIS.

*Muza.\** I saw him but an instant, and disguised,  
Yet this is not the traitor; on his brow  
Observe the calm of wisdom and of years.

*Opas.* Whom seekest thou?

*Muza.* Him who was king, I seek.  
He came arrayed as herald to this tent.

*Abdalazis.* Thy daughter! was she nigh? perhaps for her  
Was this disguise.

*Muza.* Here, Abdalazis, kings  
Disguise from other causes; they obtain  
Beauty by violence, and power by fraud.  
Treason was his intent: we must admit  
Whoever come; our numbers are too small  
For question or selection, and the blood  
Of Spaniards shall win Spain for us, today.

10

*Abdalazis.* Thé wicked cannot move from underneath  
Thy ruling eye.

*Muza.* Right!—Julian and Roderigo  
Are leagued against us, on these terms alone,  
That Julian's daughter weds the christian king.

*Egilona.†* 'Tis true—and I proclaim it—

*Abdalazis.* Heaven and earth!  
Was it not thou, most lovely, most high-souled,  
Who wishedst us success, and me a crown?

20

*Egilona.‡* I give it—I am Egilona, queen  
Of that detested man.

*Abdalazis.* I touch the hand  
That chains down fortune to the throne of fate;  
And will avenge thee; for 'twas thy command,  
'Tis Heaven's—My father! what retards our bliss?  
Why art thou silent?

*Muza.* Inexperienced years  
Rather would rest on the soft lap, I see,  
Of pleasure, after the fierce gusts of war.

\* To Abdalazis. [*Transferred to text 1831, 1846.*]

† Turning round, and rushing forward. [1831, 1846 have in text: *rushing forward.*]

‡ Opas, in astonishment, goes abruptly. [1831, 1846 have in text: *OPAS goes abruptly.*]

*Headline.* [*Before MUZA 1831, 1846 have: Enter.*] 13 today] to-day 1846.  
14 cannot] can not 1846. 18 proclaim] proclame 1831.

## COUNT JULIAN: A TRAGEDY

O destiny! that callest me alone,  
 Hapless, to keep the toilsome watch of state; 30  
 Painful to age, unnatural to youth,  
 Adverse to all society of friends,  
 Equality, and liberty, and ease,  
 The welcome cheer of the unbidden feast,  
 The gay reply, light, sudden, like the leap  
 Of the young forester's unbended bow;  
 But, above all, to tenderness at home,  
 And sweet security of kind concern  
 Even from those who seem most truly ours.  
 Who would resign all this, to be approach'd, 40  
 Like a sick infant by a canting nurse,  
 To spread his arms in darkness, and to find  
 One universal hollowness around.  
 Forego, a little while, that bane of peace.  
 Love may be cherished.

*Abdalazis.* 'Tis enough; I ask  
 No other boon.

*Muza.* Not victory?

*Abdalazis.* Farewell,  
 O queen! I will deserve thee; why do tears  
 Silently drop, and slowly, down thy veil?  
 I shall return to worship thee, and soon;  
 Why this affliction? O, that I alone 50  
 Could raise or could repress it!

*Egilon.* We depart,  
 Nor interrupt your counsels, nor impede;  
 O, may they prosper, whatso'er they be,  
 And perfidy soon meet its just reward!  
 The infirm and peaceful Opas—whither gone?

*Muza.* Stay, daughter; not for counsel are we met,  
 But to secure our arms from treachery,  
 O'erthrow and stifle base conspiracies,  
 Involve in his own toils our false ally—

*Egilon.* Author of every woe I have endur'd! 60  
 Ah sacrilegious man! he vowed to heaven  
 None of his blood should ever mount the throne.

*Muza.* Herein his vow indeed is ratified;  
 Yet faithful ears have heard this offer made,  
 And weighty was the conference that ensued,

40 approach'd] approacht 1831, 1846. 44 Forego] Forgo 1831. 45 cherished]  
 cherisht 1831, 1846. 59 ally] ally 1846. 60 endur'd] endured 1831.



## DRAMAS AND DRAMATIC SCENES

And long—not dubious—for what mortal e'er  
Refus'd alliance with illustrious power?

Tho' some have given its enjoyments up,  
Tired and enfeebled by satiety.

His friends and partisans, 'twas his pretence,  
Should pass uninterrupted; hence his camp  
Is open, every day, to enemies.

70

You look around, O queen, as tho' you fear'd  
Their entrance—Julian I pursue no more;  
You conquer him—return we; I bequeath  
Ruin, extermination, not reproach.

How we may best attain your peace and will

We must consider in some other place,

Not, lady, in the midst of snares and wiles

How to supplant your charms and seize your crown.

80

I \* rescue it, fear not: yes, we retire. †

Whatever is your wish becomes my own,

Nor is there in this land but who obeys. ‡

\* He takes her hand. [*om.* 1831, 1846.]

† She is reluctant to go with him. [*om.* 1831, 1846.]

‡ Sternly—he leads her away. [1831, 1846 have in text: *He leads her away.*]

67 Refus'd] Refused 1831, 1846.  
entrance 1831.

70 pretence] pretense 1831.

74 entrance]

### ACT III. SCENE 1.

*Palace in XERES.*

RODERIGO and OPAS.

*Roderigo.* Impossible! she could not thus resign

Me, for a miscreant of Barbary,

A mere adventurer—but that citron face

Shall bleach and shrivel the whole winter long

There, on yon cork-tree by the sallyport.

She shall return.

*Opas.*

To fondness and to faith?

Dost thou retain them, if she could return?

*Roderigo.* Retain them? she has forfeited by this

All right to fondness, all to royalty.

*Opas.* Consider, and speak calmly: she deserves

10

Some pity, some reproof.

*Roderigo.*

To speak then calmly,

Since thine eyes open and can see her guilt—

## COUNT JULIAN: A TRAGEDY

—Infamous and atrocious! let her go—  
Chains—

*Opas.* What! in Muza's camp?

*Roderigo.* My scorn supreme!

*Opas.* Say, pity.

*Roderigo.* Aye, aye, pity—that suits best.

I loved her, but *had* loved her; three whole years

Of pleasure, and of varied pleasure too,

Had worne the soft impression half away.

What I once felt, I would recall; the faint

Responsive voice grew fainter each reply:

20

Imagination sunk amid the scenes

It labour'd to create; the vivid joy

Of fleeting youth I followed, and posest.

'Tis the first moment of the tenderest hour,

'Tis the first mien on entering new delights,

We give our peace, our power, our souls, for these.

*Opas.* Thou hast; and what remains?

*Roderigo.* Myself—Roderigo—

Whom hatred cannot reach, nor love cast down.

*Opas.* Nor gratitude nor pity nor remorse

Call back, nor vows nor earth nor heaven controul.

30

But art thou free and happy? art thou safe?

By shrewd contempt the humblest may chastize

Whom scarlet and its ermine cannot scare,

And the sword skulks for everywhere in vain.

Thee the poor victim of thy outrages,

Woman, with all her weakness, may despise.

*Roderigo.* But first let quiet age have intervened.

*Opas.* N'er will the peace or apathy of age

Be thine, or twilight steal upon thy day.

The violent choose, but cannot change, their end—

40

Violence, by man or nature, must be theirs;

Thine it must be, and who to pity thee?

*Roderigo.* Behold my solace! none. I want no pity.

*Opas.* Proclaim we those the happiest of mankind

Who never knew a want? O what a curse

To thee this utter ignorance of thine!

Julian, whom all the good commiserate,

18 worne] worn 1846.

21 sunk] sank 1831, 1846.

23 posest] possess 1831,

1846. 27 Myself—Roderigo—] Roderigo: one 1846.

28 cannot] can not 1846.

32 chastize] chastise 1831, 1846.

33, 40 cannot] can not 1846.

44 Proclaim]

Proclame 1831.

## DRAMAS AND DRAMATIC SCENES

Sees thee below him far in happiness:  
 A state indeed of no quick restlessness,  
 No glancing agitation—one vast swell 50  
 Of melancholy, deep, impassable,  
 Interminable, where his spirit alone  
 Broods and o'ershadows all, bears him from earth  
 And purifies his chasten'd soul for heaven.  
 Both heaven and earth shall from thy grasp recede.  
 Whether on death or life thou arguest,  
 Untutor'd savage or corrupted heathen  
 Avows no sentiment so vile as thine.

*Roderigo.* Nor feels?

*Opas.* O human nature! I have heard 60  
 The secrets of the soul, and pitied thee.  
 Bad and accursed things have men confest  
 Before me, but have left them unarrayed,  
 Naked, and shivering with deformity.  
 The troubled dreams and deafening gush of youth  
 Fling o'er the fancy, struggling to be free,  
 Discordant and impracticable things:  
 If the good shudder at their past escapes,  
 Shall not the wicked shudder at their crimes?  
 They shall—and I denounce upon thy head  
 God's vengeance—thou shalt rule this land no more. 70

*Roderigo.* What! my own kindred leave me, and renounce me!

*Opas.* Kindred? and is there any in our world  
 So near us, as those sources of all joy,  
 Those on whose bosom every gale of life  
 Blows softly, who reflect our images  
 In loveliness through sorrows and through age,  
 And bear them onward far beyond the grave.

*Roderigo.* Methinks, most reverend *Opas*, not inapt  
 Are these fair views; arise they from Seville?

*Opas.* He, who can scoff at them, may scoff at me. 80  
 Such are we, that the giver of all good  
 Shall, in the heart he purifies, possess  
 The latest love—the earliest, no, not there!  
 I've known the firm and faithful; even from these  
 Life's eddying spring shed the first bloom on earth.  
 I pity them, but ask their pity too.

49 restlessness] restlessness 1846.  
 good] Giver . . . Good 1846.  
 them 1846.

61 confest] confess'd 1846.  
 82 possess] possess 1831, 1846.

81 giver . . .  
 84 these]

## COUNT JULIAN: A TRAGEDY

I love the happiness of men, and praise  
And sanctify the blessings I renounce.

*Roderigo.* Yet would thy baleful influence undermine  
The heaven-appointed throne.

*Opas.* —the throne of guilt 90  
Obdurate, without plea, without remorse.

*Roderigo.* What power hast thou? perhaps thou soon wilt want  
A place of refuge.

*Opas.* Rather say, perhaps  
My place of refuge will receive me soon:  
Could I extend it even to thy crimes,  
It should be open; but the wrath of heaven  
Turns them against thee, and subverts thy sway;  
It leaves thee not, what wickedness and woe  
Oft in their drear communion taste together,  
Hope and repentance.

*Roderigo.* But it leaves me arms, 100  
Vigour of soul and body, and a race  
Subject by law, and dutiful by choice,  
Whose hand is never to be holden fast  
Within the closing cleft of knarled creeds;  
No easy prey for these vile mitred Moors.  
I, who received thy homage, may retort  
Thy threats, vain prelate, and abase thy pride.

*Opas.* Low must be those whom mortal can sink lower,  
Nor high are they whom human power may raise.

*Roderigo.* Judge now: for, hear the signal.

*Opas.* And derides 110  
Thy buoyant heart the dubious gulphs of war?  
Trumpets may sound, and not to victory.

*Roderigo.* The traitor and his daughter feel my power.

*Opas.* Just God! avert it!

*Roderigo.* Seize this rebel priest.  
I will alone subdue my enemies.

104 knarled] gnarled 1846.  
1831, 1846 have: [Goes out.

111 gulphs] gulfs 1831.

115 after enemies.

### ACT III. SCENE 2.

*RAMIRO and OSMA enter from opposite sides.*

*Ramiro.* Where is the king? his car is at the gate,  
His ministers attend him, but his foes  
Are yet more prompt, nor will await delay.

## DRAMAS AND DRAMATIC SCENES

*Osma.* Nor need they—for he meets them as I speak—

*Ramiro.* With all his forces—or our cause is lost.

Julian and Sisabert surround the walls—

*Osma.* Surround, sayst thou? enter they not the gates?

*Ramiro.* Perhaps ere now they enter.

*Osma.*

Sisabert

Brings him our prisoner.

*Ramiro.*

They are friends! they held

A parley; and the soldiers, when they saw

10

Count Julian, lower'd their arms and hail'd him king.

*Osma.* How? and he leads them in the name of king?

*Ramiro.* He leads them; but amidst that acclamation

He turn'd away his head, and called for vengeance.

*Osma.* In Sisabert, and in the cavalry

He led, were all our hopes.

*Opas.*

Woe, woe is theirs

Who have no other.

*Osma.*

What are thine? obey

The just commands of our offended king,

Conduct him to the tower\*—off—instantly.

*Ramiro,* let us haste to reinforce—

20

*Ramiro.* Hark! is the king defeated? hark!

*Osma.*

I hear

Such acclamation as from victory

Arises not, but rather from revolt,

Reiterated, interrupted, lost.

Favour like this his genius will retrieve

By time, or promises, or chastisement,

Which-e'er he choose—the speediest is the best—

His danger and his glory let us share;

'Tis ours to serve him.

*Ramiro.*

While he rules, 'tis ours.

What chariot-wheels are thundering o'er the bridge?

30

*Osma.* Roderigo's—I well know them.

*Ramiro.*

Now, the burst

Of acclamation! now! again—again.

*Osma.* I know the voices; they are for Roderigo.

*Ramiro.* Stay, I entreat thee—one hath now prevailed.

So far is certain.

*Osma.*

Aye, the right prevails.

\* Guard hesitates. *Opas* goes. [*Transferred in italics to text 1831, 1846.*]

5 forces—] forces? 1831, 1846.      13 amidst] amid 1831, 1846.      27 Which-

e'er] Which'er 1846.

35 Aye] Ay 1831, 1846.

## COUNT JULIAN: A TRAGEDY

*Ramiro.* Transient and vain their joyance, who rejoice  
Precipitately and intemperately,  
And bitter thoughts grow up where'er it fell.

*Osmā.* Nor vain and transient theirs, who idly float  
Down popularity's unfertile stream  
And fancy all their own that rises round?

40

*Ramiro.* If thou still lovest, as I know thou dost,  
Thy king——

*Osmā.\** I love him; for he owes me much  
Brave soul, and cannot, though he would, repay.  
Service and faith, pure faith and service hard,  
Throughout his reign, if these things be desert,  
These have I borne toward him, and still bear.

*Ramiro.* Come, from thy solitary eiry come,  
And share the prey so plenteous and profuse  
Which a less valourous brood will else consume.

50

Much fruit is shaken down in civil storms,  
And shall not orderly and loyal hands  
Gather it up? Again!† and still refuse?

How different are those citizens without  
From thee! from thy serenity! thy arch,  
Thy firmament, of intrepidity!

For their new lord, whom they have never served,  
Afraid were they to shout, and only struck  
The pavement with their ferrels and their feet;

60

Now they are certain of the great event  
Voices and hands they raise, and all contend  
Who shall be bravest in applauding most.  
Knowest thou these?

*Osmā.* Their voices I know well—  
And can they shout for him they would have slain?  
A prince untried they welcome; soon their doubts  
Are blown afar!

*Ramiro.* Yes, brighter scenes arise.  
The disunited he alone unites,  
The weak with hope he strengthens, and the strong  
With justice.

*Osmā.* Wait: praise him when time hath given  
A soundness and consistency to praise:

70

\* Interrupting. [om. 1831, 1846.]

† Loud shouts. [*Transferred in italics to text 1831, 1846.*]

42 still] yet 1846. 44 cannot] can not 1846. 48 eiry] eyrie 1846. 50 valourous]  
valorous 1831, 1846. 53 still] stil 1831; yet 1846.

## DRAMAS AND DRAMATIC SCENES

He shares it amply who bestows it right.

*Ramiro.* Doubtest thou?

*Osma.* Be it so: let us away;

New courtiers come—

*Ramiro.* And why not join the new.

Let us attend him, and congratulate;

Come on, they enter.

*Osma.* This is now my post

No longer: I could face them in the field,

I cannot here.

*Ramiro.* Tomorrow all may change;

Be comforted.

*Osma.* I want nor change nor comfort.

*Ramiro.* The prisoner's voice!

*Osma.* The metropolitans?

Triumph he may—not over me forgiven.

80

This way, and thro' the chapel—none are there.

*77 cannot] can not 1846. 79 metropolitans] metropolitan's 1831, 1846.  
After l. 81 1831, 1846 have [Goes out.*

### ACT III. SCENE 3.

*OPAS and SISABERT.*

*Opas.* The royal threat still sounds along these halls:

Hardly his foot hath past them, and he flees  
From his own treachery—all his pride, his hopes,

Are scatter'd at a breath; even courage fails

Now falsehood sinks from under him: behold,

Again art thou where reign'd thy ancestors;

Behold the chapel of thy earliest prayers,

Where I, whose chains are sunder'd at thy sight

Ere they could close around these aged limbs,

Received and blest thee, when thy mother's arm

10

Was doubtful if it loosed thee! with delight

Have I observed the promises we made

Deeply imprest and manfully perform'd.

Now, to thyself beneficent, O prince,

Never henceforth renew those weak complaints

Against Covilla's vows and Julian's faith,

His honour broken, and her heart estranged.

O, if thou holdest peace or glory dear,

Away with jealousy—brave Sisabert,

## COUNT JULIAN: A TRAGEDY

Smite from thy bosom, smite that scorpion down; 20  
 It swells and hardens amid mildewed hopes,  
 O'erspreads and blackens whate'er most delights,  
 And renders us, haters of loveliness,  
 The lowest of the fiends: ambition led  
 The higher on, furious to disposess,  
 From admiration sprung and phrenzied love.  
 This disingenuous soul-debasing passion,  
 Rising from abject and most sordid fear,  
 Stings her own breast with bitter self-reproof,  
 Consumes the vitals, pines, and never dies. 30  
 Love, Honour, Justice, numberless the forms,  
 Glorious and high the stature, she assumes;  
 But watch the wandering changeful mischief well,  
 And thou shalt see her with low lurid light  
 Search where the soul's most valued treasure lies,  
 Or, more embodied to our vision, stand  
 With evil eye, and sorcery hers alone,  
 Looking away her helpless progeny,  
 And drawing poison from its very smiles.  
 For Julian's truth have I not pledged my own? 40  
 Have I not sworn Covilla weds no other?  
*Sisabert.* Her persecutor have not I chastized,  
 Have not I fought for Julian, won the town,  
 And liberated thee?

*Opas.* But left for him  
 The dangers of pursuit, of ambuscade,  
 Of absence from thy high and splendid name.

*Sisabert.* Do probity and truth want such supports?

*Opas.* Gryphens and eagles, ivory and gold,  
 Can add no clearness to the lamp above,  
 But many look for them in palaces 50  
 Who have them not, and want them not, at home.  
 Virtue and valour and experience  
 Are never trusted by themselves alone  
 Further than infancy and idiocy;  
 The men around him, not the man himself,  
 Are looked at, and by these is he prefer'd:  
 'Tis the green mantle of the warrener  
 And his loud whistle, that alone attract

23 us,] us 1831.      25 disposess] disposess 1846.      26 phrenzied] frenzied  
 1831, 1846.      29 om. 1846.      U. 31-9 om. 1846.      41 sworne] sworn 1831, 1846.  
 56 looked] lookt 1831, 1846.      prefer'd:] preferr'd. 1846.



## DRAMAS AND DRAMATIC SCENES

The lofty gazes of the noble herd:  
And thus, without thy countenance and help, 60  
Feeble and faint is still our confidence,  
Brief perhaps our success.

*Sisabert.* Should I resign  
To Abdalazis her I once adored?  
He truly, he must wed a Spanish queen!  
He rule in Spain! ah! whom could any land  
Obey so gladly as the meek, the humble,  
The friend of all who have no friend beside,  
Covilla! could he choose, or could he find  
Another who might so confirm his power?  
And now, indeed, from long domestic wars 70  
Who else survives of all our ancient house—

*Opas.* But Egilona.

*Sisabert.* Vainly she upbraids  
Roderigo.

*Opas.* She divorces him, abjures,  
And carries vengeance to that hideous highth  
Which piety and chastity would shrink  
To look from, on the world, or on themselves.

*Sisabert.* She may forgive him yet.

*Opas.* Ah Sisabert!  
Wretched are those a woman has forgiven;  
With her forgiveness ne'er hath love return'd:  
Ye know not, till too late, the filmy tie 80  
That holds heaven's precious boon, eternally  
To those who fondly cherish her; once go  
Driven by mad passion, strike but at her peace,  
And, tho' she step aside from broad reproach,  
Yet every softer virtue dies away.  
Beaming with virtue inaccessible  
Stood Egilona; for her lord she lived,  
And for the heavens that raised her sphere so high:  
All thoughts were on her—all, beside her own.  
Negligent as the blossoms of the field, 90  
Arrayed in candour and simplicity,  
Before her path she heard the streams of joy  
Murmur her name in all their cadences,  
Saw them in every scene, in light, in shade,

61 still] yet 1846.  
who] such as 1831, 1846.

67 beside] besides 1831.  
84 tho'] tho 1831; though 1846.

80 till] til 1831.

82 those  
91 Arrayed]

## COUNT JULIAN: A TRAGEDY

Reflect her image—but acknowledged them  
 Hers most complete when flowing from her most.  
 All things in want of her, herself of none,  
 Pomp and dominion lay beneath her feet  
 Unfelt and unregarded: now behold  
 The earthly passions war against the heavenly! 100  
 Pride against love, ambition and revenge  
 Against devotion and compliancy—  
 Her glorious beams adversity hath blunted,  
 And coming nearer to our quiet view  
 The original clay of coarse mortality  
 Hardens and flaws around her.

*Sisabert.* Every germ  
 Of virtue perishes, when love recedes  
 From those hot shifting sands, the female heart.  
*Opas.* His was the fault; be his the punishment.  
 'Tis not their own crimes only, men commit, 110  
 They harrow them into another's breast,  
 And they shall reap the bitter growth with pain.

*Sisabert.\** Yes, blooming royalty will first attract  
 These creatures of the desert—now I breathe  
 More freely—she is theirs if I pursue  
 The fugitive again—he well deserves  
 The death he flies from—stay! don Julian twice  
 Called him aloud, and he, methinks, replied.  
 Could not I have remain'd a moment more,  
 And seen the end? altho' with hurried voice 120  
 He bade me intercept the scattered foes,  
 And hold the city barred to their return.  
 May Egilona be another's wife  
 Whether he die or live! but oh! †—Covilla—  
 She never can be mine! yet she may be  
 Still happy—no, Covilla, no—not happy,  
 But more deserving happiness without it.  
 Mine never! nor another's—'tis enough.  
 The tears I shed no rival can deride;  
 In the fond intercourse, a name once cherished 130  
 Will never be defended by faint smiles,  
 Nor given up with vows of alter'd love.

\* Walking up and down, abstractedly. [om. 1831, 1846.]

† Aloud, to Opas. [om. 1831, 1846.]

95 acknowledged] acknowledge 1846.  
 130 cherished] cherish 1831, 1846.

120 altho'] altho 1831; although 1846.

## DRAMAS AND DRAMATIC SCENES

And is the passion of my soul at last  
Reduced to this? is this my happiness?  
This my sole comfort? this the close of all  
Those promises, those tears, those last adieus,  
And those long vigils for the morrow's dawn.

*Opas.* Arouse thee! be thyself. O Sisabert,  
Awake to glory from these feverish dreams;  
The enemy is in our land—two enemies—  
We must quell both—shame on us, if we fail.

140

*Sisabert.* Incredible; a nation be subdued  
Peopled as ours!

*Opas.* Corruption may subvert  
What force could never.

*Sisabert.* Traitors may.

*Opas.* Alas!

If traitors can, the basis is but frail.

I mean such traitors as the vacant world  
Echoes most stunningly; not fur-robed knaves  
Whose whispers raise the dreaming bloodhound's ear  
Against benighted famished wanderers;

150

While with remorseless guilt they undermine  
Palace and shed, their very father's house,  
O blind! their own and children's heritage,  
To leave more ample space for fearful wealth.  
Plunder in some most harmless guise they swathe,  
Call it some very meek and hallowed name,  
Some known and borne by their good forefathers,  
And own and vaunt it thus redeem'd from sin.

These are the plagues heaven sends o'er every land  
Before it sink—the portents of the street,  
Not of the air—lest nations should complain

160

Of distance or of dimness in the signs,  
Flaring from far to Wisdom's eye alone:  
These are the last! these, when the sun rides high  
In the forenoon of doomsday, revelling,  
Make men abhor the earth, arraign the skies.  
Ye who behold them spoil field after field,  
Despising them in individual strength,  
Not with one torrent sweeping them away  
Into the ocean of eternity,  
Arise! despach! no renovating gale,

170

149 famished] famisht 1831, 1846.  
170 despach] despatch 1846.

152 own and] own, their 1831, 1846.

## COUNT JULIAN: A TRAGEDY

No second spring awaits you—up, begone,  
—If you have force and courage even for flight—  
The blast of dissolution is behind.

*Sisabert.* How terrible! how true! what voice like thine  
Can rouse and warn the nation! if she rise,  
Say, whither go, where stop we?

*Opas.* God will guide.  
Let us pursue the oppressor to destruction,  
The rest is heaven's: must we move no step  
Because we cannot see the boundaries  
Of our long way, and every stone between? 180

*Sisabert.* Is not thy vengeance for the late affront,  
For threats and outrage and imprisonment?

*Opas.* For outrage, yes—imprisonment and threats  
I pardon him, and whatsoever ill  
He could do *me*.

*Sisabert.* To hold Covilla from me,  
To urge her into vows against her faith,  
Against her beauty, youth, and inclination,  
Without her mother's blessing, nay without  
Her father's knowledge and authority—  
So that she never will behold me more, 190  
Flying afar for refuge and for help  
Where never friend but God will comfort her—

*Opas.* These, and more barbarous deeds were perpetrated.

*Sisabert.* Yet her proud father deigned not to inform  
Me, whom he loved and taught, in peace and war,  
Me, whom he called his son, before I hoped  
To merit it by marriage or by arms.

He offer'd no excuse, no plea; exprest  
No sorrow; but with firm unfaltering voice  
Commanded me—I trembled as he spoke— 200  
To follow where he led, redress his wrongs,  
And vindicate the honour of his child.  
He called on God, the witness of his cause,  
On Spain, the partner of his victories,  
And yet amidst these animating words  
Rolled the huge tear down his unvisor'd face—  
A general swell of indignation rose  
Thro' the long line, sobs burst from every breast,  
Hardly one voice succeeded—you might hear

179 cannot] can not 1846.      205 amidst] amid 1831, 1846.  
unvisor'd 1831, 1846.      209 succeeded] succeeded 1831.

206 unvisor'd]

## DRAMAS AND DRAMATIC SCENES

The impatient hoof strike the soft sandy plain: 210  
 But when the gates flew open, and the king  
 In his high car came forth triumphantly,  
 Then was Count Julian's stature more elate;  
 Tremendous was the smile that smote the eyes  
 Of all he past.—“fathers, and sons, and brothers,”  
 He cried, “I fight your battles, follow me!  
 “Soldiers, we know no danger but disgrace!”

Father, and general, and king, they shout,  
 And would proclaim him—back he cast his face,  
 Pallid with grief, and one loud groan burst forth; 220  
 It kindled vengeance thro' the Asturian ranks,  
 And they soon scatter'd, as the blasts of heaven  
 Scatter the leaves and dust, the astonished foe.

*Opas.* And doubttest thou his truth?

*Sisabert.* I love—and doubt—

Fight—and believe: Roderigo spoke untruths,  
 In him I place no trust; but Julian holds  
 Truths in reserve—how should I quite confide!

*Opas.* By sorrows thou beholdest him oppress;  
 Doubt the more prosperous: march, Sisabert,  
 Once more against his enemy and ours; 230  
 Much hath been done, but much there still remains.

219 proclaim] proclame 1831.      223 astonished] astonisht 1831, 1846.      231 still]  
 yet 1846.

### ACT IV. SCENE 1.

*Tent of JULIAN.*

RODERIGO and JULIAN.

*Julian.* To stop perhaps at any wickedness  
 Appears a merit now, and at the time  
 Prudence or policy it often is  
 Which afterward seems magnanimity.  
 The people had deserted thee, and thronged  
 My standard, had I rais'd it, at the first;  
 But once subsiding, and no voice of mine  
 Calling by name each grievance to each man,  
 They, silent and submissive by degrees,  
 Bore thy hard yoke, and, hadst thou but oppress, 10  
 Would still have borne it: thou hast now deceived;  
 Thou hast done all a foren foe could do,

11. 1-4 om. 1846.      12, 14 foren] forein 1831; foreign 1846.

## COUNT JULIAN: A TRAGEDY

And more, against them; with ingratitude  
 Not hell itself could arm the foren foe—  
 'Tis forged at home, and kills not from afar.  
 Amid whate'er vain glories fell upon  
 Thy rainbow span of power, which I dissolve,  
 Boast not how thou conferredst wealth and rank,  
 How thou preservedst me, my family,  
 All my distinctions, all my offices, 20  
 When Witiza was murder'd, that I stand  
 Count Julian at this hour by special grace.  
 The sword of Julian saved the walls of Ceuta,  
 And not the shadow that attends his name:  
 It was no badge, no title, that o'erthrew  
 Soldier, and steed, and engine—don Roderigo,  
 The truly and the falsely great here differ,  
 These by dull wealth or daring fraud advance,  
 Him the Almighty calls amidst his people  
 To sway the wills and passions of mankind. 30  
 The weak of heart and intellect beheld  
 Thy splendour, and adored thee lord of Spain—  
 I rose—Roderigo lords o'er Spain no more.

*Roderigo.* Now to a traitor's add a boaster's name.

*Julian.* Shameless and arrogant, dost thou believe  
 I boast for pride or pastime? forced to boast,  
 Truth costs me more than falsehood e'er cost thee.  
 Divested of that purple of the soul,  
 That potency, that palm of wise ambition—  
 Cast headlong by thy madness from that high 40  
 That only eminence 'twixt earth and heaven,  
 Virtue—which some desert, but none despise—  
 Whether thou art beheld again on earth,  
 Whether a captive or a fugitive;  
 Miner or galley-slave, depends on me:  
 But he alone who made me what I am  
 Can make me greater, or can make me less.

*Roderigo.* Chance, and chance only, threw me in thy power,  
 Give me my sword again and try my strength.

*Julian.* I tried it in the front of thousands.

*Roderigo.* Death  
 At least vouchsafe me from a soldier's hand. 50

*Julian.* I love to hear thee ask it—now my own  
 Would not be bitter; no, nor immature.

26 —don] . . don 1831; . Don 1846. 29 amidst] amid 1831, 1846. 40 high] high, 1846.

## DRAMAS AND DRAMATIC SCENES

*Roderigo.* Defy it, say thou rather.

*Julian.* Death itself

Shall not be granted thee, unless from God;

A dole from his and from no other hand.

Thou shalt now hear and own thine infamy—

*Roderigo.* Chains, dungeons, tortures—but I hear no more.

*Julian.* Silence, thou wretch, live on—aye, live—abhor'd.

Thou shalt have tortures, dungeons, chains, enough—

60

They naturally rise and grow around

Monsters like thee, everywhere, and for ever.

*Roderigo.* Insulter of the fallen! must I endure

Commands as well as threats? my vassal's too?

Nor breathe from underneath his trampling feet?

*Julian.* Could I speak patiently who speak to thee,

I would say more—part of thy punishment

It should be, to be taught.

*Roderigo.* Reserve thy wisdom

Until thy patience come, its best allie:

I learn no lore, of peace or war, from thee.

70

*Julian.* No, thou shalt study soon another tongue,

And suns more ardent shall mature thy mind.

Either the cross thou bearest, and thy knees

Among the silent caves of Palestine

Wear the sharp flints away with midnight prayer,

Or thou shalt keep the fasts of Barbary—

Shalt wait amid the crowds that throng the well

From sultry noon till the skies fade again,

To draw up water and to bring it home

In the crackt gourd of some vile testy knave,

80

Who spurns thee back with bastinated foot

For ignorance or delay of his command.

*Roderigo.* Rather the poison or the bow-string.

*Julian.* Slaves

To other's passions die such deaths as those,

Slaves to their own should die—

*Roderigo.* —What worse?

*Julian.* Their own.

*Roderigo.* Is this thy counsel, renegade?

*Julian.* Not mine;

I point a better path, nay, force thee on.

I shelter thee from every brave man's sword

While I am near thee: I bestow on thee

59 abhor'd] abhor'd 1846.

69 allie] ally 1846.

## COUNT JULIAN: A TRAGEDY

Life: if thou die, 'tis when thou sojournest  
Protected by this arm and voice no more;  
'Tis slavishly, 'tis ignominiously,  
'Tis by a villain's knife.

*Roderigo.*

By whose?

*Julian.*

Roderigo's.

*Roderigo.* O powers of vengeance! must I hear? endure?  
Live?

*Julian.* Call thy vassals. no! then wipe the drops  
Of froward childhood from thy shameless eyes.  
So! thou canst weep for passion—not for pity.

*Roderigo.* One hour ago I ruled all Spain! a camp  
Not larger than a sheepfold stood alone  
Against me: now, no friend throughout the world  
Follows my steps or hearkens to my call.  
Behold the turns of fortune, and expect  
No better; of all faithless men, the Moors  
Are the most faithless—from thy own experience  
Thou canst not value nor rely on them.

100

*Julian.* I value not the mass that makes my sword,  
Yet while I use it I rely on it.

*Roderigo.* Julian, thy gloomy soul still meditates—  
Plainly I see it—death to me—pursue  
The dictates of thy leaders, let revenge  
Have its full sway, let Barbary prevail,  
And the pure creed her elders have embraced:  
Those placid sages hold assassination  
A most compendious supplement to law.

110

*Julian.* Thou knowest not the one, nor I the other.  
Torne hast thou from me all my soul held dear!  
Her form, her voice, all, hast thou banish'd from me,  
Nor dare I, wretched as I am! recall  
Those solaces of every grief, erewhile!  
I stand abased before insulting crime.  
I faulted like a criminal myself.

120

The hand that hurled thy chariot o'er its wheels,  
That held thy steeds erect and motionless  
As moulten statues on some palace-gates,  
Shakes, as with palsied age, before thee now.  
Gone is the treasure of my heart, for ever,

95 vassals.] vassals? 1831; vassals: 1846.  
101 faulted] falter 1831, 1846.

116 Torne] Torn 1846.

121

124 moulten] molten 1831, 1846.

-gates] -gate

1846.



## DRAMAS AND DRAMATIC SCENES

Without a father, mother, friend, or name!  
 Daughter of Julian—Such was her delight—  
 Such was mine too! what pride more innocent,  
 What, surely, less deserving pangs like these, 130  
 Than springs from filial and parental love!  
 Debarred from every hope that issues forth  
 To meet the balmy breath of early life,  
 Her sadden'd days, all, cold and colourless,  
 Will stretch before her their whole weary length  
 Amid the sameness of obscurity.

She wanted not seclusion, to unveil  
 Her thoughts to heaven, cloister, nor midnight bell;  
 She found it in all places, at all hours:  
 While, to assuage my labours, she indulged 140  
 A playfulness that shunn'd a mother's eye,  
 Still, to avert my perils, there arose  
 A piety that, even from *me*, retired.

*Roderigo.\** Such was she!—what am I!—those are the arms  
 That are triumphant when the battle fails.  
 O Julian, Julian! all thy former words  
 Struck but the imbecile plumes of vanity;  
 These, thro' its steely coverings, pierce the heart.  
 I ask not life nor death; but, if I live,  
 Send my most bitter enemy to watch 150  
 My secret paths, send poverty, send pain—  
 I will add more—wise as thou art, thou knowest  
 No foe more furious than forgiven kings.  
 I ask not then what thou woudst never grant:  
 May heaven, O Julian, from thy hand, receive  
 A pardon'd man, a chasten'd criminal.

*Julian.* This further curse hast thou inflicted; wretch,  
 I cannot pardon thee.

*Roderigo.* Thy tone, thy mien,  
 Refute those words.

*Julian.* No—I can *not* forgive.

*Roderigo.* Upon† my knee, my conqueror, I implore— 160  
 Upon the earth, before thy feet‡—hard heart!

*Julian.* Audacious! hast thou never heard that prayer

\* Much agitated—after a pause. [*om.* 1831, 1846.]

† Julian greatly moved, goes towards him. [*om.* 1831, 1846.]

‡ Starts back. [*om.* 1831, 1846.]

132 Debarred] Debar'd 1831; Debarr'd 1846.  
 154 woudst] wouldst 1831, 1846.

141 shunn'd] shun'd 1831.

## COUNT JULIAN: A TRAGEDY

And scorn'd it? 'tis the last thou shouldst repeat.  
Upon the earth! upon her knees! O God!

*Roderigo.* Resemble not a wretch so lost as I:  
Be better; O! be happier; and pronounce it.

*Julian.* I swerve not from my purpose: thou art mine,  
Conquer'd; and I have sworn to dedicate  
—Like a torne banner on my chapel's roof—  
Thee to that power from whom thou hast rebelled. 170  
Expiate thy crimes by prayer, by penances—

*Roderigo.* Hasten the hour of trial, speak of peace.\*  
Pardon me not, then—but with purer lips  
Implore of God, who *would* hear *thee*, to pardon.

*Julian.* Hope it I may—pronounce it—O Roderigo!  
Ask it of him who can; I too will ask,  
And, in my own transgressions, pray for thine.

*Roderigo.* One name I dare not—

*Julian.* Go—abstain from that,  
I do conjure thee; raise not in my soul  
Again the tempest that has wrecked my fame; 180  
Thou shalt not breathe in the same clime with her.  
Far o'er the unebbing sea thou shalt adore  
The eastern star, and—may thy end be peace.

\* *Julian* looks sternly on the ground and does not answer. [*om.* 1831, 1846.]

168 sworn] sworn 1831, 1846.      169 torne] torn 1831, 1846.      180 wrecked]  
wreckt 1831, 1846.

### ACT IV. SCENE 2.

*JULIAN and HERNANDO.*

*Hernando.* From the prince Tarik I am sent, my lord.

*Julian.* A welcome messenger, my brave Hernando.  
How fares it with the gallant soul of Tarik.

*Hernando.* Most joyfully; he scarcely had pronounced  
Your glorious name, and bidden me urge your speed,  
Than, with a voice as though it answer'd heaven,  
*He shall confound them' in their dark designs*  
Cried he—and turn'd away, with that swift stride  
Wherewith he meets and quells his enemies.

*Julian.* Alas, I cannot bear felicitation, 10  
Who shunned it even in felicity.

*Hernando.* Often we hardly think ourselves the happy

*Heading.* 1831, 1846 substitute: *RODERIGO goes: HERNANDO enters.* 3 Tarik.] Tarik?  
1831, 1846.      5 bidden] bid 1831, 1846.      10 cannot] can not 1846.

## DRAMAS AND DRAMATIC SCENES

Unless we hear it said by those around.

O my lord Julian, how your praises cheer'd  
Our poor endeavours! sure, all hearts are open  
Lofty and low, wise and unwise, to praise.  
Even the departed spirit hovers round  
Our blessings and our prayers; the corse itself  
Hath shined with other light than the still stars  
Shedd on its rest, or the dim taper, nigh.

20

My father, old men say, who saw him dead  
And heard your lips pronounce him good and happy,  
Smiled faintly thro' the quiet gloom, that eve,  
And the shroud throbb'd upon his grateful breast.  
Howe'er it be, many who tell the tale  
Are good and happy from that voice of praise.  
His guidance and example were denied  
My youth and childhood: what I am I owe—

*Julian.* Hernando, look not back: a narrow path  
And arduous lies before thee, if thou stop  
Thou fallest; go right onward, nor observe  
Closely and rigidly another's way,  
But, free and active, follow up thy own.

30

*Hernando.* The voice that urges now my manly step  
Onward in life, recalls me to the past,  
And from that fount I freshen for the goal.  
Early in youth, among us villagers  
Converse and ripened counsel you bestowed.  
O happy days of (far departed!) peace,  
Days when the mighty Julian stooped his brow  
Entering our cottage door; another air  
Breathed thro' the house; tired age and lightsome youth  
Beheld him, with intensest gaze—these felt  
More chastened joy; those, more profound repose.  
Yes, my best lord, when labour sent them home  
And midday suns, when from the social meal  
The wicker window held the summer heat,  
Prais'd have those been who, going unperceived,  
Open'd it wide, that all might see you well:  
Nor were the children blamed, upon the mat,  
Hurrying to watch what rush would last arise  
From your foot's pressure, ere the door was closed,

40

50

20 shedd] shed 1846.

1846. 50 upon . . . mat,] hurrying to watch 1846.

44 those,] they  
51 Hurrying . . . watch]

## COUNT JULIAN: A TRAGEDY

And not yet wondering how they dared to love.  
Your counsels are more precious now than ever,  
But are they—pardon if I err—the same?  
Tarik is gallant, kind, the friend of Julian,  
Can he be more? or ought he to be less?  
Alas! his faith!

*Julian.* In peace or war? Hernando.

*Hernando.* O, neither—far above it; faith in God—

*Julian.* 'Tis God's, not thine—embrace it not, nor hate it. 60  
Precious or vile, how dare we seize that offering,  
Scatter it, spurn it, in its way to heaven,  
Because we know it not? the sovran lord  
Accepts his tribute, myrrh and frankincense  
From some, from others penitence and prayer:  
Why intercept them from his gracious hand?  
Why dash them down? why smite the suppliant?

*Hernando.* 'Tis what they do?

*Julian.* Avoid it thou the more.

If time were left me, I could hear well-pleased  
How Tarik fought up Calpe's fabled cliff, 70  
While I pursued the friends of don Roderigo  
Across the plain, and drew fresh force from mine.  
O! had some other land, some other cause,  
Invited him and me, I then could dwell  
On this hard battle with unmixt delight.

*Hernando.* Eternal is its glory, if the deed  
Be not forgotten till it be surpast:  
Much praise by land, by sea much more, he won,  
For then a Julian was not at his side, 80  
Nor led the van, nor awed the best before;  
The whole, a mighty whole, was his alone.  
There might be seen how far he shone above  
All others of the day: old Muza watched  
From his own shore the richly laden fleet,  
Ill-arm'd and scatter'd, and pursued the rear  
Beyond those rocks that bear St. Vincent's name,  
Cutting the treasure, not the strength, away—  
Valiant, where any prey lies undevour'd  
In hostile creek or too confiding isle:  
Tarik, with his small barks, but with such love 90  
As never chief from rugged sailor won,  
Smote their high masts and swelling rampires down;

68 do?] do. 1846.

83 watched] watcht 1831, 1846.

## DRAMAS AND DRAMATIC SCENES

And Cadiz wept in fear o'er Trafalgar.  
 Who that beheld our sails from off the hights,  
 Like the white birds, nor larger, tempt the gale  
 In sunshine and in shade, now almost touch  
 The solitary shore, glance, turn, retire,  
 Would think these lovely playmates could portend  
 Such mischief to the world; such blood, such woe;  
 Could draw to them from far the peaceful hinds,  
 Cull the gay flower of cities, and divide  
 Friends, children, every bond of human life;  
 Could dissipate whole families, could sink  
 Whole states in ruin, at one hour, one blow.

100

*Julian.* Go, good Hernando—who *would* think these things?  
 Say to the valiant Tarik, I depart  
 Forthwith: he knows not from what heaviness  
 Of soul I linger here; I could endure  
 No converse, no compassion, no approach,  
 Other than thine, whom the same cares improved  
 Beneath my father's roof, my foster-brother,  
 To brighter days and happier end, I hope;  
 In whose fidelity my own resides  
 With Tarik and with his compeers and chief.  
 I cannot share the gladness I excite,  
 Yet shall our Tarik's generous heart rejoice.\*

110

\* Egilona enters. Hernando goes. [*om. 1831, 1846.*]

94 hights] highths 1846.

115 cannot] can not 1846.

### ACT IV. SCENE 3.

JULIAN and EGILONA.

*Egilona.* O fly me not because I am unhappy,  
 Because I am deserted fly me not.  
 It was not so before, it cannot be  
 Ever from Julian.

*Julian.* What would Egilona  
 That Julian's power with her new lords can do?  
 Surely her own must there preponderate.

*Egilona.* I hold no suit to them—restore, restore  
 Roderigo.

*Julian.* He no longer is my prisoner.

*Headline.* 1831, 1846 substitute: EGILONA enters: HERNANDO goes.  
 and can it 1846. 4 Julian.] Julian? 1846.

3 it cannot ]

## COUNT JULIAN: A TRAGEDY

*Egilona.* Escapes he then?

*Julian.* Escapes he—dost thou say?

O *Egilona*! what unworthy passion—

10

*Egilona.* Unworthy, when I loved him, was my passion,  
The passion that now swells my heart, is just.

*Julian.* What fresh reproaches hath he merited?

*Egilona.* Deeprooted hatred shelters no reproach.  
But whither is he gone.

*Julian.* Far from the walls.

*Egilona.* And I knew nothing!—

*Julian.* His offence was known

To thee at least.

*Egilona.* Will it be expiated?

*Julian.\** I trust it will.

*Egilona.* This withering calm consumes me.

He marries then Covilla! 'twas for this

His people were excited to rebell,

20

His sceptre was thrown by, his vows were scorn'd,

And I—and I——

*Julian.* Cease, *Egilona*!

*Egilona.* Cease?

Sooner shalt thou to live, than I to reign.

\* After some hesitation. [*om.* 1831, 1846.]

14 deeprooted] deep-rooted 1846.  
offense 1831.

15 gone.] gone? 1831, 1846.

16 offence]

### ACT V. SCENE 1.

#### *Tent of MUZA.*

MUZA. TARIK. ABDALAZIS.

*Muza.* To have first landed on these shores, appears  
Transcendent glory to the applauded Tarik.

*Tarik.* Glory, but not transcendent, it appears,  
What might in any other.

*Muza.* Of thyself  
All this vain boast?

*Tarik.* Not of myself—'twas Julian.  
Against his shield the reflux surges rolled,  
While the sea-breezes threw the arrows wide  
And fainter cheers urged the reluctant steeds.

*Muza.* That Julian, of whose treason I have proofs,  
That Julian, who rejected my commands

10

## DRAMAS AND DRAMATIC SCENES

Twice, when our mortal foe besieged the camp,  
And forced my princely presence to his tent.

*Tarik.* Say rather, who without one exhortation,  
One precious drop from true believer's vein,  
Marched, and discomfited our enemies.

I found in him no treachery—Hernando,  
Who, little versed in moody wiles, is gone  
To lead him hither, was by him assigned  
My guide, and twice in doubtful fight his arm  
Protected me—once on the highs of Calpe, 20  
Once on the plain, when courtly jealousies  
Tore from the bravest and the best his due,  
And gave the dotard and the coward command:  
Then came Roderigo forth—the front of war  
Grew darker—him, equal in chevalry,  
Julian alone could with success oppose.

*Abdalazis.* I doubt their worth who praise their enemies.

*Tarik.* And theirs doubt I who persecute their friends.

*Muza.* Thou art in league with him.

*Tarik.* Thou wert, by oaths, 30  
I am without them; for his heart is brave.

*Muza.* Am I to bear all this?

*Tarik.* All this, and more:  
Soon wilt thou see the man whom thou hast wronged,  
And the keen hatred in thy breast concealed  
Find its right way, and sting thee to the core.

*Muza.* Hath he not foil'd us in the field; not held  
Our wisdom to reproach?

*Tarik.* Shall we abandon  
All he hath left us in the eyes of men;  
Shall we again make him our adversary  
Whom we have proved so, long and fatally?  
If he subdue for us our enemies, 40  
Shall we raise others, or, for want of them,  
Convert him into one, against his will?

15 Marched] Marcht 1831, 1846.      17 versed] verst 1831.  
highths 1846.      25 chevalry] chivalry 1831, 1846.

20 hights]

# COUNT JULIAN: A TRAGEDY

## ACT V. SCENE 2.

HERNANDO *enters*. TARIK *continues*.

Here comes Hernando from that prince himself——

*Muza*. Who scorns, himself, to come.

*Hernando*.

The queen detains him.

*Abdalazis*. How! Egilona?

*Muza*.

'Twas my will.

*Tarik*.

At last

He must be happy; for delicious calm

Follows the fierce enjoyment of revenge.

*Hernando*. That calm was never his, no other will be!

Thou knowest not, and mayst thou never know,

How bitter is the tear that fiery shame

Scourges and tortures from the soldier's eye.

Whichever of these bad reports be true,

10

He hides it from all hearts, to wring his own,

And drags the heavy secret to the grave.

Not victory, that o'ershadows him, sees he!

No airy and light passion stirs abroad

To ruffle or to soothe him; all are quelled

Beneath a mightier, sterner, stress of mind:

Wakeful he sits, and lonely, and unmoved,

Beyond the arrows, views, or shouts of men;

As oftentimes an eagle, when the sun

Throws o'er the varying earth his early ray,

20

Stands solitary, stands immovable

Upon some highest cliff, and rolls his eye,

Clear, constant, unobservant, unabased,

In the cold light, above the dews of morn.

He now assumes that quietness of soul

Which never but in danger have I seen

On his staid breast.

*Tarik*.

Danger is past, he conquers;

No enemy is left him to subdue.

*Hernando*. He sank not, while there was, into himself.

Now plainly see I from his alter'd tone,

30

He cannot live much longer—thanks to God!

*Tarik*. What! wishest thou thy once kind master dead?

Was he not kind to thee, ungrateful slave!

*Hernando*. The gentlest, as the bravest, of mankind.

8 fiery] fiery 1846.

19 when] ere 1846.

31 cannot] can not 1846.



## DRAMAS AND DRAMATIC SCENES

Therefor shall memory dwell more tranquilly  
With Julian, once at rest, than friendship could,  
Knowing him yearn for death with speechless love.

For his own sake I could endure his loss,  
Pray for it, and thank God; yet mourn I must  
Him above all! so great, so bountiful,  
So blessed once! bitterly must I mourn.  
'Tis not my solace that 'tis his desire;  
Of all that pass us in life's drear descent  
We grieve the most for those that wished to die.

40

A father to us all, he merited  
Unhappy man! all a good father's joy  
In his own house, where seldom he hath been,  
But, ever mindful of its dear delights  
He formed one family around him, ever.

*Tarik.* Yes, we have seen and known him—let his fame  
Refresh his friends, but let it stream afar,  
Nor in the twilight of home-scenes be lost.  
He chose the best, and cherished them; he left  
To self-reproof the mutinies of vice—  
Avarice, that imps ambition's tone and mien,  
Envy, sick nursling of the court; and pride  
That cannot bear his semblance nor himself;  
And malice, with blear visage half-described  
Amid the shadows of her hiding-place.

50

*Hernando.* What could I not endure, O gallant man,  
To hear him spoken of, as thou hast spoken!  
Oh! I would almost be a slave to him  
Who calls me one.

60

*Muza.* What! art thou not? begone.

*Tarik.* Reply not, brave Hernando, but retire.  
All can revile, few only can reward.  
Behold the meed our mighty chief bestows!  
Accept it, for thy services, and mine.  
More, my bold Spaniard, hath obedience won  
Than anger, even in the ranks of war.

*Hernando.* The soldier, not the Spaniard, shall obey.

70

*Muza.\** Into our very council bringest thou

\* To *Tarik*. [*Transferred to text 1831, 1846.*]

35 Therefor] Therefore 1846. 43 that] who 1846. 44 wished] wisht 1831, 1846.  
53 oherished] oherisht 1831, 1846. 55 imps] dwarfs 1831, 1846. ambition's] Am-  
bition's 1846. 56 pride] Pride 1846. 57 cannot] can not 1846. 58 malice]  
Malice 1846. 70 After obey. 1831, 1846 insert in italics [Goes.

## COUNT JULIAN: A TRAGEDY

Children of reprobation and perdition?  
Darkness thy deeds and emptiness thy speech,  
Such images thou raisest as buffoons .  
Carry in merriment on festivals,  
Nor worthiness nor wisdom would display  
To public notice their deformities,  
Nor cherish them nor fear them; why shouldst thou?  
*Tarik*. I fear not them nor thee.

79

### ACT V. SCENE 3.

*EGILONA enters.*

*Abdalazis.* Advance, O queen.  
Now let the turbulence of faction cease.  
*Muza*. Whate'er thy purpose, speak, and be composed.  
*Egilona*. He goes; he is afar; he follows her;  
He leads her to the altar, to the throne,  
For, calm in vengeance, wise in wickedness,  
The traitor hath prevailed, o'er him, o'er me,  
O'er you—the slaves, the dupes, the scorn, of Julian.  
What have I heard! what have I seen!

*Muza.* Proceed—

*Abdalazis.* —And I swear vengeance on his guilty head  
Who intercepts from thee the golden rays  
Of sovereignty; who dares rescind thy rights;  
Who steals upon thy rest, and breathes around  
Empoisoned damps o'er that serenity  
Which leaves the world, and faintly lingers here.

10

*Muza*. Who shuns thee—

*Abdalazis.* —Whose desertion interdicts  
Homage, authority, precedence—

*Muza*. Till war shall rescue them—

*Abdalazis.* —And love restore.

*Egilona*. O generous Abdalazis! never! never!  
My enemies—Julian alone remains—

20

The worst, in safety, far beyond my reach,  
Breathe freely on the summit of their hopes;  
Because they never stopt, because they sprang  
From crime to crime, and trampled down remorse.  
Oh! if her heart knew tenderness like mine!  
Grant vengeance on the guilty; grant but that,  
I ask no more; my hand, my crown, is thine.

9 Proceed] Procede 1831.

## DRAMAS AND DRAMATIC SCENES

Fulfill the justice of offended heaven,  
Assert the sacred rights of royalty,  
Come not in vain, crush the rebellious crew, 30  
Crush, I implore, the indifferent and supine.

*Muza.* Roderigo thus escaped from Julian's tent?

*Egilona.* No, not escaped—escorted—like a king.  
The base Covilla first pursued her way  
On foot; but after her the royal car,  
Which bore me from San Pablos to the throne,  
Empty indeed, yet ready at her voice,  
Rolled o'er the plain, amid the carcasses  
Of those who fell in battle or in flight:  
She, a deceiver still, to whate'er speed 40  
The moment might incite her, often stopt  
To mingle prayers with the departing breath,  
Improvident! and those with heavy wounds  
Groaned bitterly beneath her tottering knee.

*Tarik.* Now, by the clement and the merciful!  
The girl did well: when I breathe out my soul,  
Oh! if compassion give one pang the more,  
That pang be mine; here be it, in this land—  
Such women are they in this land alone.

*Egilona.* Insulting man!

*Muza.* We shall confound him yet. 50  
Say, and speak quickly, whither went the king?  
Thou knewest where was Julian.

*Abdalazis.* I will tell  
Without his answer: yes, my friends! yes, Tarik,  
Now will I speak, nor thou, for once, reply.  
There is, I hear, a poor half-ruin'd cell  
In Xeres, whither few indeed resort;  
Green are the walls within, green is the floor  
And slippery from disuse; for christian feet  
Avoid it, as half-holy, half-accurst. 60  
Still in its dark recess fanatic sin  
Abases to the ground his tangled hair,  
And servile scourges and reluctant groans  
Roll o'er the vault uninterruptedly,  
Till, such the natural stilness of the place,  
The very tear upon the damps below  
Drops audible, and the heart's throb replies.

32 tent?] tent. *mispr.* 1831. 36 San Pablos] San Pablo's 1846.  
Sin 1846. 64 stilness] stillness 1846.

60 sin]

## COUNT JULIAN: A TRAGEDY

There is the idol maid of christian creed,  
 And taller images, whose history  
 I know not, nor inquired—a scene of blood,  
 Of resignation amid mortal pangs,  
 And other things, exceeding all belief.  
 Hither the aged Opas of Seville  
 Walked slowly, and behind him was a man  
 Barefooted, bruized, dejected, comfortless,  
 In sack-cloth; the white ashes on his head  
 Dropt as he smote his breast—he gathered up,  
 Replaced them all, groan'd deeply, looked to heaven,  
 And held them, like a treasure, with claspt hands.

70

*Egilona.* O! was Roderigo so abased?

*Muza.*

'Twas he.

Now, Egilona, judge between your friends  
 And enemies—behold what wretches brought  
 The king, thy lord, Roderigo, to disgrace.

80

*Egilona.* He merited—but not from them—from me  
 This, and much worse: had I inflicted it,  
 I had rejoiced—at what I ill endure.

*Muza.* For thee, for thee alone, we wished him here,  
 But other hands released him—

*Abdalazis.*

—With what aim

Will soon appear to those discerning eyes.

*Egilona.* I pray thee, tell what past until that hour.

*Abdalazis.* Few words, and indistinct: repentant sobs  
 Filled the whole space; the taper in his hand,  
 Lighting two small dim lamps before the altar,  
 He gave to Opas—at the idol's feet  
 He laid his crown, and wiped his tears away:  
 The crown reverts not, but the tears return.

90

*Egilona.* Yes, Abdalazis! soon, abundantly.  
 If he had only called upon my name,  
 Seeking my pardon ere he looked to heaven's,  
 I could have—no! he thought not once on me!  
 Never shall he find peace or confidence;

100

I will rely on fortune and on thee  
 Nor fear my future lot: sure, Abdalazis,  
 A fall so great can never happen twice,  
 Nor man again be faithless, like Roderigo.

*Abdalazis.* Faithless he may be still, never so faithless.

73 Walked] Walkt 1846.      77, 98 looked] lookt 1846.      86 wished] wisht 1831,  
 1846.      87 released] releast 1831, 1846.      .

## DRAMAS AND DRAMATIC SCENES

Fainter must be the charms, remote the days,  
When memory and dread example die,  
When love and terror thrill the heart no more,  
And Egilona is herself forgotten.

109

### ACT V. SCENE 4.

*JULIAN enters.*

*Tarik.* Turn, and behold him! who is now confounded?  
Ye who awaited him, where are ye? speak—  
Is some close comet blazing o'er your tents?  
Muza! Abdalazis! princes, conquerors,  
Summon, interrogate, command, condemn.

*Muza.* Justly, don Julian—but respect for rank  
Allays resentment, nor interrogates  
Without due form—justly may we accuse  
This absence from our councils, from our camp;  
This loneliness in which we still remain  
Who came invited to redress your wrongs.  
Where is the king?

10

*Julian.* The people must decide.

*Muza.* Imperfectly, I hope, I understand  
Those words, unworthy of thy birth and age.

*Julian.* O chieftain, such have been our gothic laws.

*Muza.* Who then amid such turbulence is safe?

*Julian.* He who observes them: 'tis no turbulence,  
It violates no peace: 'tis surely worth  
A voice, a breath of air, thus to create  
By their high will the man, form'd after them  
In their own image, vested with their power,  
To whom they trust their freedom and their lives.

20

*Muza.* They trust! the people! God assigns the charge,  
Kings open but the book of destiny  
And read their names, all that remains for them  
The mystic hand from time to time reveals.  
Worst of idolaters! idolater  
Of that refractory and craving beast  
Whose den is in the city, at thy hand  
I claim our common enemy, the king.

30

*Julian.* Sacred from justice then! but not from malice!

*Tarik.* Surrender him, my friend: be sure his pains  
Will not be soften'd.

10 still] still 1831.

15 gothic] Gothic 1846.

## COUNT JULIAN: A TRAGEDY

*Julian.* 'Tis beyond my power.

*Tarik.* Tomorrow—if in any distant fort  
He lies tonight: send after him.

*Julian.* My faith  
Is plighted, and he lives—no prisoner.

*Egilona.* I knew the truth.

*Abdalazis.* Now, Tarik, hear and judge.  
Was he not in\* thy camp? and in disguise?

*Tarik.* No: I will answer thee.

*Muza.* Audacious man!  
Had not the Kalif Walid placed thee here,  
Chains, and a traitor's death, should be thy doom.  
Speak, Abdalazis! Egilona, speak.  
Were ye not present? was not I, myself,  
And aided not this Julian his escape?

40

*Julian.* 'Tis true.

*Tarik.* Away then friendship; to thy fate  
I leave thee: thou hast render'd Muza just,  
Me hostile to thee. Who is safe! a man  
Arm'd with such power and with such perfidy!

*Julian.* Stay, Tarik! hear me; for, to thee alone  
Would I reply.

*Tarik.* Thou hast replied, already.†

50

*Muza.* We, who were enemies, would not inquire  
Too narrowly what reasons urged thy wrath  
Against thy sovran lord; beneath his flag  
The christians first assailed us from these shores,  
And we seized gladly the first aid we found  
To quell a wealthy and a warlike king.  
We never held to thee the vain pretence  
That 'twas thy quarrel our brave youth espoused,  
Thine, who hast wrought us much disgrace and woe.  
From perils and from losses, here we rest  
And drink of the fresh fountain at our feet,  
Not madly following such illusive streams  
As overspread the dizzy wilderness,  
And vanish from the thirst they have seduced.  
Ours was the enterprise, the land is ours:  
What gain we by our toils if he escape  
Whom we came hither solely to subdue?

60

\* To Julian. [om. 1831, inserted in text 1846.]

† Goes. [transferred to text 1831, 1846.]

54 christians . . . assailed] Christians . . . assail'd 1846.

57 pretence] pretense 1831.

## DRAMAS AND DRAMATIC SCENES

*Julian.* Is there no gain to live in amity?

*Muza.* The gain of traffickers and idle men;

Courage and zeal expire upon such calms.

70

Further, what amity can Moors expect

When you have joined your forces?

*Julian.*

From the hour

That he was vanquished, I have laid aside

All power, all arms.

*Muza.*

How can we trust thee, once

Deceived, and oftener than this once despised?

Thou camest hither with no other aim

Than to deprive Roderigo of his crown

For thy own brow.

*Egilona.*

Julian, base man, 'tis true.

He comes a prince, no warrior, at this hour.

*Muza.* His sword, O queen, would not avail him now.

80

*Abdalazis.* Julian, I feel less anger than regret.

No violence of speech, no obloquy,

No accusation shall escape my lips:

Need there is none, nor reason, to avoid

My questions: if thou value truth, reply.

Hath not Roderigo left the town and camp?

Hath not thy daughter?

*Egilona.*

—Past the little brook

Toward the Betis—from a tower I saw

The fugitives, far on their way; they went

Over one bridge, each with arm'd men—not half

90

A league of road between them—and had join'd,

But that the olive-groves along the path

Concealed them from each other; not from me:

Beneath me the whole level I surveyed,

And, when my eyes no longer could discern

Which track they took, I knew it from the storks

Rising in clouds above the reedy plain.

*Muza.* Deny it, if thou canst.

*Julian.*

I order'd it.

*Abdalazis.* None could beside: lo! things in such a mass

Falling together on observant minds,

100

Create suspicion and establish proof:

Wanted there fresh—why not employ our arms?

Why go alone?

*Muza.*

To parley, to conspire,

73 vanquished] vanquisht 1831, 1846.

99 beside] besides 1831.

## COUNT JULIAN: A TRAGEDY

To reunite the Spaniards, which we saw,  
To give up treaties, close up enmities,  
And ratify the deed with Moorish blood.

*Julian.* Gladly would Spain procure your safe return,  
Gladly would pay large treasures, for the aid  
You brought against oppression—

*Muza.* Pay she shall—

The treasures of her soil, her ports, her youth: 110

If she resist, if she tumultuously  
Call forth her brigands and we lose a man,  
Dreadful shall be our justice; war shall rage  
Through every city, hamlet, house, and field,  
And, universal o'er the gasping land,  
Depopulation.

*Julian.* They shall rue the day  
Who dare these things.

*Muza.* Let order then prevail.

In vain thou sendest far away thy child,  
Thy counsellor the metropolitan,  
And Sisabert—prudence is mine, no less. 120  
Divide with us our conquests, but the king  
Must be delivered up.

*Julian.* Never by me.

*Muza.* False then were thy reproaches, false thy grief.

*Julian.* O Egilona! were thine also feigned?

*Abdalazis.* Say, lovely queen, neglectful of thy charms  
Turned he his eyes toward the young Covilla?  
Did he pursue her to the mad excess  
Of breaking off her vows to Sisabert,  
And marrying her, against the christian law?

*Muza.* Did he prefer her so?

*Abdalazis.* Could he prefer 130  
To Egilona—

*Egilona.* Her! the child Covilla?

Eternal hider of a foolish face—

Incapable of any thing but shame—

To me? old man! to me? O Abdalazis!

No: he but followed with slow pace my hate.

And cannot pride check these unseemly tears!\*

\* To herself. Goes. [To herself *om.*, Goes transferred to text 1831, 1846.]

130 her] *wrongly om.* 1876.  
can not 1846.

133 any thing] anything 1846.

136 cannot]



## DRAMAS AND DRAMATIC SCENES

*Muza.* The most offended, an offended woman,  
A wife, a queen, is silent on the deed.

*Abdalazis.* Thou disingenuous and ignoble man,  
Spreading these rumours! sending into exile  
All those their blighting influence injured most:  
And whom? thy daughter and adopted son,  
The chieftains of thy laws and of thy faith.  
Call any witnesses, proclaim the truth,  
And set, at last, thy heart, thy fame, at rest.

140

*Julian.* Not, if I purposed or desired to live,  
My own dishonour would I e'er proclaim  
Amid vindictive and reviling foes.

*Muza.* Calling us foes, avows he not his guilt?  
Condemns he not the action we condemn,  
Owning it his, and owning it dishonour?  
'Tis well my cares prest forward, and struck home.

150

*Julian.* Why smilest thou? I never saw that smile  
But it portended an atrocious deed.

*Muza.* After our manifold and stern assaults,  
With every tower and battlement destroyed,  
The walls of Ceuta still were strong enough\*—

*Julian.*† For what? who boasted now her brave defence,  
Or who forbad your entrance, after peace?

*Muza.* None: for who could? their engines now arose  
To throw thy sons into the arms of death.  
For this erect they their proud crests again.  
Mark him at last turn pale before a Moor.

160

*Julian.* Imprudent have they been, their youth shall plead.

*Abdalazis.* O father, could they not have been detained?

*Muza.* Son, thou art safe and wert not while they lived.

*Abdalazis.* I feared them not.

*Muza.* And therefor wert not safe:  
Under their star the blooming Egilona  
Would watch for thee the nuptial lamp in vain.

*Julian.* Never, oh never, hast thou worked a wile  
So barren of all good! speak out at once,  
What hopest thou by striking this alarm?  
It shocks my reason, not my fears or fondness.

170

*Muza.* Be happy then as ignorance can be;

\* Stops. [om. 1831, 1846.]

† Hastily. [om. 1831, 1846.]

144, 147 proclsim] proclame 1831. 146 purposed] purpost 1831. 168 defence]  
defense 1831. 167 therefor] therefore 1846. 170 worked] workt 1831,  
1846.

## COUNT JULIAN: A TRAGEDY

Soon wilt thou hear it shouted from our ranks.  
 Those who once hurled defiance o'er our heads,  
 Scorning our arms, and scoffing at our faith,  
 The nightly wolf hath visited, unscared,  
 And loathed 'em as her prey; for famine first,  
 Atchieving in few days the boast of years, 180  
 Sunk their young eyes and opened us the gates:  
 Ceuta, her port, her citadel, is ours.

*Julian.* Blest boys! inhuman as thou art, what guilt  
 Was theirs?

*Muza.* Their father's.

*Julian.* O support me, Heaven!  
 Against this blow! all others I have borne.  
 Ermenegild! thou mightest, sure, have lived!  
 A father's name awoke no dread of thee!  
 Only thy mother's early bloom was thine!  
 There dwelt on Julian's brow—thine was serene—  
 The brightened clouds of elevated souls, 190  
 Feared by the most below: those who looked up  
 Saw, at their season, in clear signs, advance  
 Rapturous valour, calm solicitude,  
 All that impatient youth would press from age,  
 Or sparing age sigh and detract from youth:  
 Hence was his fall! my hope! myself! my Julian!  
 Alas! I boasted—but I thought on him,  
 Inheritor of all—all what? my wrongs—  
 Follower of me—and whither? to the grave—  
 Ah no: it should have been so! years far hence! 200  
 Him at this moment I could pity most,  
 But I most prided in him; now I know  
 I loved a name, I doated on a shade.

Sons! I approach the mansions of the just,  
 And my arms clasp you in the same embrace,  
 Where none shall sever you; and do I weep!  
 And do they triumph o'er my tenderness!  
 I had forgotten mine inveterate foes  
 Everywhere nigh me, I had half forgotten  
 Your very murderers, while I thought on you: 210  
 For, O my children, ye fill all the space  
 My soul would wander o'er—O bounteous heaven!

179 'em] them 1831, 1846. 180 Atchieving] Achieving 1831, 1846. 181 sunk]  
 sank 1831, 1846. 191 looked] lookt 1831, 1846. 200 so! years] so years  
 1831, 1846. 203 doated] doted 1831. 208 mine] my 1831, 1846.

## DRAMAS AND DRAMATIC SCENES

There is a presence, if the well-beloved  
 Be torne from us by human violence,  
 More intimate, pervading, and complete,  
 Than when they lived and spoke like other men,  
 And their pale images are our support  
 When reason sinks, or threatens to desert us.  
 I weep no more—pity and exultation  
 Sway and console me: are they—no!—both dead?

220

*Muza.* Aye, and unsepulchred.

*Julian.* Nor wept nor seen

By any kindred and far-following eye?

*Muza.* Their mother saw them, if not dead, expire.

*Julian.* O cruelty!—to them indeed the least!

My children, ye are happy—ye have lived  
 Of heart unconquered, honour unimpaired,  
 And died, true Spaniards, loyal to the last.

*Muza.* Away with him.

*Julian.* Slaves! not before I lift

My voice to heaven and man: though enemies

Surround me, and none else, yet other men

230

And other times shall hear: the agony

Of an opprest and of a bursting heart

No violence can silence; at its voice

The trumpet is o'erpowered, and glory mute,

And peace and war hide all their charms alike.

Surely the guests and ministers of heaven

Scatter it forth thro' all the elements,

So suddenly, so widely, it extends,

So fearfully men breathe it, shuddering

To ask or fancy how it first arose.

240

*Muza.* Yes, they shall shudder—but will that, henceforth,

Molest my privacy, or shake my power?

*Julian.* Guilt hath pavilions, but no privacy.

The very engine of his hatred checks

The torturer in his transport of revenge,

Which, while it swells his bosom, shakes his power

And raises friends to his worst enemy.

*Muza.* Where now are thine? will they not curse the day

That gave thee birth, and hiss thy funeral?

Thou hast left none who could have pitied thee.

250

*Julian.* Many, nor those alone of tenderer mould,

For me will weep—many alas thro' me!

214 torne] torn 1831, 1846.

221 unsepulchred] unsepulcored 1831.

## COUNT JULIAN: A TRAGEDY

Already I behold my funeral.

The turbid cities wave and swell with it,  
 And wrongs are lost in that day's pageantry:  
 Opprest and desolate, the countryman  
 Receives it like a gift; he hastens home,  
 Shews where the hoof of Moorish horse laid waste  
 His narrow croft and winter garden-plot,  
 Sweetens with fallen pride his children's lore, 260  
 And points their hatred; but applauds their tears.  
 Justice, who came not up to us thro' life,  
 Loves to survey our likeness on our tombs,  
 When rivalry, malevolence, and wrath,  
 And every passion that once stormed around,  
 Is calm alike without them as within.  
 Our very chains make the whole world our own,  
 Bind those to us who else had past us by,  
 Those at whose call brought down to us, the light  
 Of future ages lives upon our name. 270

*Muza.* I may accelerate that meteor's fall,  
 And quench that idle ineffectual light  
 Without the knowledge of thy distant world.

*Julian.* My world and thine are not that distant one.  
 Is age less wise, less merciful, than grief,  
 To keep this secret from thee, poor old man?  
 Thou canst not lessen, canst not aggravate  
 My sufferings, canst not shorten nor extend  
 Half a sword's length between my God and me.  
 I thank thee for that better thought than fame, 280  
 Which none however, who deserve, despise,  
 Nor lose from view till all things else are lost.

*Abdalazis.* Julian, respect his age, regard his power.  
 Many who feared not death, have dragged along  
 A piteous life in darkness and in chains.  
 Never was man so full of wretchedness  
 But something may be suffered after all,  
 Perhaps in what clings round his breast, and helps  
 To keep the ruin up, which he amidst  
 His agony and phrenzy overlooks, 290  
 But droops upon at last, and clasps, and dies.

*Julian.* Altho' a Muza send far underground,

258 Shews] Shows 1846.      268 past] passt 1831.      278 nor] or 1846.      284  
 dragged] drag'd 1831; dragg'd 1846.      289 amidst] amid 1831, 1846.      290 phrenzy]  
 frenzy 1831, 1846.

## DRAMAS AND DRAMATIC SCENES

Into the quarry whence the palace rose,  
 His mangled prey, climes alien and remote  
 Mark and record the pang; while overhead  
 Perhaps he passes on his favorite steed,  
 Less heedful of the misery he inflicts  
 Than of the expiring sparkle from a stone,  
 Yet we, alive or dead, have fellow men  
 If ever we have served them, who collect 300  
 From prisons and from dungeons our remains,  
 And bear them in their bosom to their sons.  
 Man's only reliques are his benefits;  
 These, be there ages, be there worlds, between,  
 Retain him in communion with his kind:  
 Hence is our solace, our security,  
 Our sustenance, till heavenly truth descends . .  
 Losing in brightness and beatitude  
 The frail foundations of these humbler hopes . .  
 And, like an angel, guiding us, at once 310  
 Leaves the loose chain and iron gate behind.

*Muza.* Take thou my justice first, then hope for theirs.  
 I, who can bend the living to my will,  
 Fear not the dead, and court not the unborn:  
 Their arm will never reach me, nor shall thine.

*Abdalazis.* Pity, release him, pardon him, my father.  
 Forget how much thou hatest perfidy,  
 Think of him, once so potent, still so brave,  
 So calm, so self-dependent in distress—  
 I marvel at him—hardly dare I blame, 320  
 When I behold him fallen from so high,  
 And so exalted after such a fall.  
 Mighty must that man be, who can forgive  
 A man, so mighty; seize the hour to rise,  
 Another never comes: O say, my father,  
 Say, "*Julian, be mine enemy no more.*"  
 He fills me with a greater awe than e'er  
 The field of battle, with himself the first,  
 When every flag that waved along our host  
 Drooped down the staff, as if the very winds 330  
 Hung in suspense before him—bid him go

295 pang; while] pang. While 1831, 1846. 296 favorite] favourite 1846.  
 298 stone,] stone; 1831; stone, 1846. 303 reliques] relics 1831; relics 1846.  
 308 Losing in] Covering with 1846. 318 still] stil 1831. 326 mine] my  
 1831, 1846. 330 Drooped] Droopt 1831, 1846.

## COUNT JULIAN: A TRAGEDY

And peace be with him, or let me depart.  
Lo! like a god, sole and inscrutable,  
He stands above our pity.

*Julian.* For that wish,  
Vain as it is, 'tis virtuous—O, for that,  
However wrong thy censure and thy praise,  
Kind Abdalazis, mayst thou never feel  
The rancour that consumes thy father's breast,  
Nor want the pity thou hast sought for me.

*Muza.* Now hast thou sealed thy doom.

*Julian.* And thou thy crimes. 340

*Abdalazis.* O father, heed him not: those evil words  
Leave neither blight nor blemish—let him go.

*Muza.* A boy, a very boy, art thou indeed!  
One who in early day would sally out  
To chase the lion, and would call it sport,  
But, when more wary steps had closed him round,  
Slink from the circle, drop the toils, and blanch  
Like a lithe plant from under snow in spring.

*Abdalazis.* He who ne'er shrunk from danger, might shrink now,  
And ignominy would not follow here. 350

*Muza.* Peace, Abdalazis! how is this? he bears  
Nothing that warrants him invulnerable,  
Shall I then shrink to smite him? shall my fears  
Be greatest at the blow that ends them all?  
Fears? no! 'tis justice—fair, immutable,  
Whose measured step, at times, advancing nigh,  
Appalls the majesty of kings themselves.  
O\* were he dead! tho' then revenge were o'er.

\* *Aside.* [om. 1831, 1846.]

339 me.] mine! 1846.

349 shrunk] shrank 1831, 1846.

### ACT V. SCENE 5.

*Officer.* Thy wife, Count Julian!

*Julian.* Speak!

*Officer.* Is dead!

*Julian.* Adieu

Earth, and the humblest of all earthly hopes,  
To hear of comfort, tho' to find it vain.  
Thou murderer of the helpless! shame of man!  
Shame of thy own base nature! 'tis an act

## DRAMAS AND DRAMATIC SCENES

**He who could perpetrate could not avow,  
Stained, as he boasts to be, with innocent blood,  
Deaf to reproach, and blind to retribution.**

*Officer.* Julian, be just: 'twill make thee less unhappy.

Grief was her end: she held her younger boy  
And wept upon his cheek; his naked breast  
By recent death now hardening and inert,  
Slipt from her knee; again with frantic grasp  
She caught it, and it weighed her to the ground:  
There lay the dead—

**Julian.** She?

*Officer.* —And the youth her son.

**Julian.** Receive them to thy peace, eternal God!

O soother of my hours, while I beheld  
The light of day, and thine! adieu, adieu!  
And, my Covilla! dost thou yet survive?  
Yes, my lost child, thou livest yet—in shame!  
O agony, past utterance! past thought!  
That throwest death, as some light idle thing,  
With all its terrors, into dust and air—  
I will endure thee; I, whom heaven ordained  
Thus to have served beneath my enemies,  
Their conqueror, thus to have revisited  
My native land with vengeance and with woe.  
Henceforward shall she recognise her sons,  
Impatient of oppression or disgrace,  
And rescue them, or perish; let her hold  
This compact, written with her blood, and mine.  
Now\* follow me—but tremble†—years shall roll  
And wars rage on, and Spain at last be free.

\* To the guards. [om. 1831, 1846.]

† To Muza, &c. [*om.* 1831, 1846.]

# INES DE CASTRO

## [PART I]

[Parts I and III published in 1831; reprinted 1846. Part II published in 1846, when the three parts were put in right order as now but with variants in Parts I and III. See notes at end of volume. Text of Part I, 1831.]

### INES DE CASTRO AT CINTRA

INES. PEDRO. CONSTANTIA. BLANCA.

*Constantia.* Pleasant must be these groves of Cintra, Pedro!  
To one who lately left the Moorish sands:  
Every thing has its joyance for the eyes  
That look from hard-fought and won fields upon it,  
As yours do.

*Pedro.* Lady! I delight to hear  
And see you; so ingenuous, so benign,  
So playful!

*Constantia.* I am then no more *Constantia*!  
But *Lady*!

*Pedro.* You are not the little girl  
I left: you have exchanged your childish charms  
For others, which require new words, new thoughts,  
New gazers. 10

*Constantia.* Give me one of them awhile;  
Cannot you? are you proud? has my mama  
Been tutoring you, as she has me?

*Pedro.* Constantia!  
I ask from you what no man ever had,  
Or asked, in my condition . . pity me!

*Constantia.* O this is then the solemn way to woo!  
I have redd something like it, since you went,  
But never thought it could be near the same.  
Here is my hand . . you take it not!

*Pedro.* I kiss it.  
My life hangs from it . . and more lives than one. 20

*Constantia.* O! no, vain man! I love you very well,

*Title.* 1846 has INES DE CASTRO\* with footnote: \*The events in these scenes are not strictly historical.

AT CINTRA transferred to scene heading in 1846, which has:

Act I

Scene I. At Cintra.

Pedro. Constantia.

3 Every thing] Everything 1846. 12 Cannot you] Can you not 1846.  
15 asked] askt 1846. 17 redd] read 1846.



## DRAMAS AND DRAMATIC SCENES

Very sincerely, very tenderly;  
 For I have seen you often, long together,  
 Early, and when none knew it; but think not  
 My life hangs from your ring: you first asked pity,  
 And fear'd to ask even *that*; you now would grant it,  
 Perhaps *not* grant it, yet would make me sue . .  
 And came you then before the hour for this?

*Pedro.* I came before the hour, I must confess,  
 To be with you some moments more, alone.

30

*Constantia.* 'Tis very wrong, I hear, at such a time  
 Of life: when we are children and are wild  
 'Tis well enough; but when we are grown sage  
 (As we are) the whole world cries out upon it.  
 What now have you been doing all these days?

*Pedro.* This is the first appointed me for seeing you.

*Constantia.* O! I know that: my question was amiss:  
 I always say the very thing one would not.  
 Alas! I find, and I am sorry for it,  
 Too young am I to think of serious things.  
 Surely we might deferr them for a year,  
 By flattering the king and queen a little  
 And giving them a kiss or two, each of us.  
 If you should find me but a child in thought,  
 Or, what is hatefuller (all say), in manner,  
 And blush for me, my heart must shrivel under it;  
 For I would never pain the man I love,  
 And least of all (for that hurts most) would shame him.

40

*Pedro.* Sure some kind angel breathed into your breast  
 The words on which I live.

*Constantia.* O! then they pleased you!  
 They were not those that I most hoped to please with.

50

*Pedro.* The queen perhaps has not discourst on all  
 Of my first passion.

*Constantia.* All? did *you* tell *her*?  
 There were some silly things: I never told *her* . .  
 Why should I? we were very young indeed . .  
 Do people call *that* passion?

*Pedro.* Have you heard  
 Perchance of Ines?

*Constantia.* Whom? Ines de Castro?  
 Not latterly: no one must speak of *her*.

25 asked] askt 1846.  
*throughout.*

41 deferr] defer 1846.

57 Ines] Ines 1846, and so

## INES DE CASTRO

*Pedro.* Yes; I must speak of her.

*Constantia.* They say you liked her;  
And so should I have done (she was so good) 60  
If they had let her stay with me: they would not.

*Pedro.* O sweetest best *Constantia*! she is stil  
As she was ever . . saving one sad name.

*Constantia.* What sad name?

*Pedro.* The betrothed of Don *Pedro*.

*Constantia.* How! faithless man! betrothed?

*Pedro.* So she was:

I have resigned her.

*Constantia.* I resign then you.

What blessing, what prosperity, what peace,  
Can rest with perfidy? she is the same,  
You tell me . . little matters what you tell me . .  
As when you knew her first.

*Pedro.* The very same. 70

*Constantia.* Mild, beautiful, affectionate, believing?

*Pedro.* All.

*Constantia.* Go then! ask forgiveness at her feet,  
But never hope it here.

*Pedro.* Stay, princess!

*Constantia.* Go!

The lemon-tyme, geranium, and stiff pinks,  
And every tuft in every vase about,  
Have lost some leaves while you have been thus speaking;  
So, evil spirits must have entered with you:  
And tho the curtains swell and fall, and tho  
There seems to be a breeze, 'tis not the air!  
What air there was, grows hot and tainted round; 80  
I scarce can breathe it.

*Pedro.* You will hear the whole . .

*Constantia.* I never will.

*Pedro.* The truth . .

*Constantia.* Where?

*Pedro.* From the queen.

*Constantia.* The truth, when it left *Pedro*, left the world.

*Goes.*

*Pedro alone in the garden.* Hated, fled, scorn'd . . I am at least set free  
From an affiance which the pure of soul  
Abhorr: such marriage-bed appears bestrewn

62 still] still 1846.  
86 Abhorr] Abhor 1846.

83 after world 1846 omits *Goes*—and inserts SCENE II.

## DRAMAS AND DRAMATIC SCENES

With the dark flowers and heavy pall that hung  
Around the corse, where bloomed their one delight.  
She comes . . . be strong my heart! thou'rt at thy proof  
For the first time . . . bear up!

To INES. Sit here by me,  
Under this cedar.

*Ines.*                      Where sit under it?  
Its branches push the grass away beneath,  
Nor leave it room enough to rise amid them;  
Easier it were, methinks, to walk along  
And rest on them, they are so dense and broad,  
And level as the oars are on Mondego  
Until the music beckons them below.

*Pedro.* Come; I am holding them wide open for thee;  
They will close round us.

**Ines.** Have you waited long?  
**Tell me.**

*Pedro.* I've other things to tell thee.

*Ines.* What?

**Oh! I am very chilly in this shade.**

*Pedro.* Run into the pavilion then.

*Ines.* Now tell me.

**Pedro! your hand and brow are sadly parcht,  
And you are out of breath, altho' you walked  
These twenty paces, more than I who ran . .  
And yet you always caught me when we tried.  
What would you tell me now, my faithful Pedro!**

*Pedro.* In one word, Ines! I have ceased to love thee.  
Loose me and let me go.

*Ines.* Is this your greeting?  
This your first morning salutation? turn . .

Can it be? must I (look at me) believe it?

*Pedro.* Yes, my sweet . . . yes, my Ines . . . yes, yes, Ines!

*Ines.* And are you stil so generous, O my love,  
As to be sorry you have ceased to love me?  
To sigh, almost to weep, bending your face  
Away from me, lest I should grieve to see  
A change in it, and in a change a loss!  
Take off that hand from above mine then I take it

87 dark] ? *mispr.* dank 1846.  
102 after then 1846 inserts:

90 *To INES*] (*To INES, who enters.*) 1846.

**SCENE III.**

PEDRO and INES seated in a Pavilion.

104 walked] walkt 1846.

113 still still 1846.

114 ceased] ceast 1846.

## INES DE CASTRO

I dare not move it from me . . 'tis the prince's,  
And not my Pedro's.

*Pedro.* I must go.

*Ines.* I once

120

Might ask you why. Let *me* go.

*Pedro.* Wouldst thou? whither?

Unfortunate! So, thou resignest me,  
Light heartless girl!

*Ines.* I would obey: I swore it.

*Pedro.* Not yet.

*Aside.* Ah! would to God! it were indeed so!

*Ines.* Not at the altar yet; but did you not  
Force me to say I loved you, ere you went  
Against the Moors, telling me you could never  
Be half so valiant, half so proud of victory,  
Unless I own'd it? Too just punishment!

Why then so long delaid! We oft have met,  
Oft every day, and no day but in smiles,  
(O those three happy ones since your return!)

130

And I had ceased to fancy it was wrong,  
It seemed so little like it and gave *you*  
Such pleasure, and such confidence in arms.

Alas! it was unmaidenly! so was it

To leave my arm around your neck: so was it

(And worse) to linger, and not fly at once

For refuge in a cloister, when you prest

My very lips with kisses. You were going,

140

And my poor heart was faint: I thought no ill;

And you, who might have given me more spirit,

Said nothing: no one image was there near,

Or none I saw, of her, the pure, the blessed,

Who might have chastened me with tender look

Compassionate, and dried the tears of both.

*Pedro.* I cannot bear these reminiscences,

Rather these presences . . for they who love

As we have done, have but one day, one hour,

In their whole life, in their whole afterlife,

150

In earth, heaven, time, eternity.

*Ines.* What said you?

I know not what you said, and yet your words

Seem'd my own to me.

*Pedro.* Live! live! thou art young,

130 delaid] delay'd 1846. 133 ceased] ceast 1846. 147 cannot] can not 1846.

## DRAMAS AND DRAMATIC SCENES

Innocent . . none shall hurt thee. Think no more  
Of that obedience thou wouldst speak about—  
'Twas never promist me.

*Ines.* What else is love?

*Pedro.* O Ines! Ines! Ines! must we two  
Know nothing more of what love is, than this!

*Ines.* Enough for such as I am . . ah! too much . .  
It must not be . . and yet it may be, sure!

160

Pedro hath shewn me many of my faults,  
And now may shew me all, and bid me mend them.

*Pedro.* Forget me, hate me: I am grown ungrateful,  
Wild, desperate, the very worst of men.  
And (if thou wilt not pity me for saying it)  
Most wretched, and most wronged.

Hold back thy pity!

I will not have it.

Is this curse enough

For my consent to leave thee? or what heavier  
Would any wish? even thou?

*Ines.* Oh tender Pedro!

If you have ceased to love me (very strange  
As are your words) I would not argue with you;  
I have no power and you no need of it:

170

But if you ever fancy in yourself  
Such blemishes, then be persuaded by me,  
O generous Pedro, you have wronged your nature;  
They are not to be fear'd or thought of in it.  
Enough of breasts are open to them, room  
Enough in all, and welcome in too many!  
They cannot enter Pedro's.

If indeed

You have quite ceast to love me, say it not;  
Let Watchfulness and Doubt walk slow before  
Sad Certainty: let every fibre throb  
Daily and nightly in the dim suspense;  
Only bid Pity hold the light of Truth  
Back, nor break suddenly my dream of bliss;  
For fragile is the vase, containing one  
Poor simple flower dipt in it by yourself,

180

161 shewn] shown 1846. 162 shew] show 1846. 179 cannot] can not 1846.  
If indeed and ll. 180-90 printed in Additions 1831 and here inserted in text. If indeed  
om. 1846. l. 180 om. 1846, which substitutes ll. 191-4 of present text and before l. 181  
has:

*Ines.* Nought will I ask, nought dare I, nought desire I.

## INES DE CASTRO

And, if you saw it broken at your feet,  
You might weep too, ere you could turn away;  
Then never say that you have ceast to love me.

190

*Pedro.* Burst, my heart!

*Ines.* One only, in your sorrows, we have stil . .  
Speak, and assuage it.

*Pedro.* Dost thou bid me? hear!  
Hear me! reproach me! spurn me! but ask nought.  
I must not marry thee.

What answerest thou?

*Ines.* Heaven has decreed it then, O my beloved!  
Be calm! unless I have offended you.

*Pedro.* I may be calm, no doubt! a curse on those  
Who teach me calmness! wouldst *thou* teach me it?

*Ines.* Take off the curse! with any pain but that  
I would; tho others first must teach it *me*.

200

*Pedro.* I thought so! *Others!* What a word is this!  
She then has confidents! she asks their counsel!  
She talks to them of me! tells of my loves,  
My doubts, my fears. . . What fears have I? what doubts? . .  
She throws my weaknesses before their feet  
To look at, touch, discourse upon, discuss . .  
Now I can leave her . . now I can . . and will.

In three strides I am gone beyond a thought  
Of such a woman . . dear as she was once!  
Pooh! I misunderstood her, I perceive.  
Monks then and priests invade the sanctuary  
Of holiest love, strip down its freshest fruits,  
And chew them dry, and call them bad and bitter!  
Could it be thus, were dignity in man  
Or chastity in woman, as before?

210

We turn tame foxes into our own vineyards  
To yelp the wild ones out; but they the wild  
Come only the more numerous at their noise;  
And our sleek guardians make the best grapes theirs,  
Biting the fist that drags them back too late.

220

*Ines.* Revere our holy Church! tho some within  
Have erred, and some are slow to lead us right,  
Stopping to pry when staff and lamp should be  
In hand, and the way whiten underneath.

192 stil] still 1846.  
much mispr. in 1846.  
1846 has [To *Ines*.

195 Before I 1846 has *Pedro* as speaker.  
202 *Pedro*] *Pedro* (aside) 1846.

201 must]  
211 after perceive.

## DRAMAS AND DRAMATIC SCENES

*Pedro.* Ines, the Church is now a charnel-house,  
Where all that is not rottenness is drowth.  
Thou hast but seen its gate hung round with flowers,  
And heard the music whose serenest waves  
Cover its gulfs and dally with its shoals, 230  
And hold the myriad insects in light play  
Above it, loth to leave its sunny sides.

Look at this central edifice! come close!  
Men's bones and marrow its materials are,  
Men's groans inaugurated it, men's tears  
Sprinkle its floor, fires lighted up with men  
Are censers for it; Agony and Anger  
Surround it night and day with sleepless eyes;  
Dissimulation, Terrour, Treachery,  
Denunciations of the child, the parent, 240  
The sister, brother, lover (mark me, Ines!)  
Are the peace-offerings God receives from it.

*Ines.* I tremble . . but betrayers tremble more.  
Now cease, cease, Pedro! Cling I must to somewhat . .  
Leave me one guide, one rest! Let me love God!  
Alone . . if it must be so!

*Pedro.* Him alone . .  
Mind; in him only place thy trust henceforth.  
Thy hands are marble, Ines! and thy looks  
Unchangeable, as are the wintery stars  
In their clear brightness . . and what pangs have I 250  
Endured for thee! Gaze, smile at me, sit mute . .  
I merit it . . Woman of songs and satires  
And sermons, thro the world they point at thee!

*To himself.*

I spoke of what I suffered: I spoke ill.  
Light as a bubble was the heaviest of it  
To what I now endure. Where was there ever  
Affliction like love buried thus alive,  
And turn'd to hatred by some hellish charm!  
So! then thy lips can move! can open too!  
When they have leisure, will they deign to speak? 260

*Ines.* O Pedro! Pedro! my own agony  
Had cast me down; yours will not let me sink.  
Uncertain man! once tender, now severe,  
Once prodigal of confidence, now prompt

237 Anger] Wrath 1846.

239 Terrour] Terror 1846.

249 wintery] wintry

## INES DE CASTRO

To snatch it back, rending the heart that held it!  
How much true love my grave will hide from you!  
Let this dry up my tears!

*Pedro.* Live! and live happy!

*Queen.* Perfidious! where are now the promises  
You made your father, when at my request  
He pardoned that young sorceress? Are your words  
All spent? am I unworthy of reply?

270

*Pedro.* Madam, no accusation was preferred  
Of sorcery; the threat was quite enough.  
When you protested by the saints and martyrs,  
Angels and confessors, Ines de Castro  
Should soon be charged of sorcery before  
The competent tribunals of the realm,  
Unless she would renounce my plighted vow,  
So firm was my reliance on the word  
Of royalty, so well I understood  
What *competent tribunals* are, I swore  
Upon my knees, never to marry her  
Whom I had sworn to marry. In all this  
Is there no merit to a royal mind?

280

*Queen.* Much; if the vow be kept.

*Pedro.* Vows always should be.

*Queen.* If made to fathers, made to kings, or saints.

*Ines.* Your love, your kindest love then separates us.  
Would you not tell me this . . . to make me happy!

*Queen.* I would prepare this damsel here to loose  
(Allowing time . . . a day, two days, or more,  
If need there be . . .) her idle unfit ties.

290

*Pedro.* I was more rough, and would have broken them  
To save her. Hard as is the alternative,  
Rather would I be wanting to my faith  
Than see the woman I have loved, and love,  
Resign or loosen it. To ask of her  
To break my bonds for me, were more than baseness;  
'Twere baseness . . . which the very weak themselves  
Disdain, and love and fear alike brush by.

267 after happy! 1846 has :

ACT II.

AT CINTRA.

BLANCA. PEDRO. INES.

*From here to end QUEEN as speaker is altered in 1846 to BLANCA.  
268 before Perfidious 1846 has :*

*Blanca.* I who heard all, have brought her back again.  
298 baseness . . . weak] what the weakest of the base 1846.



## DRAMAS AND DRAMATIC SCENES

*Queen.* Against the course of nature, royal blood  
Would mingle with plebeian. 300

*Pedro.* None is here.

*Queen.* All blood not royal should to royal eyes  
Appear so. Fie! the universe cries out  
In condemnation of you.

*Pedro.* I would answer  
With calmness your reproof, O queen, if calmness  
In such contingencies were not the thing  
The most offensive.

*Queen.* Speak: reply you cannot.

*Pedro.* Against the course of nature 'tis impossible  
To run (a folly you object to me)  
Unless we do a violence to others 310  
Or to ourselves.

But then this universe!

This beadle's house, these rotten fangs from fiends,  
These imprecation-wallets opening  
To blast me with fat air! . .

*Queen.* Scoff at the world!

*Pedro.* Saints do it worse.

The universe of princes,  
Lady! is but a narrow one indeed!  
Court, church, and camp are its three continents . .  
Nothing is there above, below, around,  
But air and froth, now quieter, now stormier.

*Queen.* Rare manhood! thus to argue with a woman! 320  
Rare courtesy! thus to instruct a queen.

*Pedro.* Ah! the distracted will for ever reason;  
Why will not those sometimes who are not so?

*Queen.* What then, unsteddy youth, were your resolves?

*Pedro.* If, she who formerly believed so much,  
Ines could think me now unworthy of her,  
She soon might bear our severance: what care I  
How many, great, unmerited, my sufferings,  
Be hers but less!

*Queen.* To whom now speaks the boy?

*Ines.* Those thoughts, that cannot rest, spring from his heart; 330  
And, as they spring, fall into it again,  
Like some pure fountain-water, where none heeds  
The rift it rises from.

*To PEDRO, laying her hand on his.*

307, 330 cannot] can not 1846.

324 unsteddy] unsteady 1846.

## INES DE CASTRO

Was it to me,  
Or to yourself, or to the queen, you spoke?  
*Pedro.* In Nature's voice I spoke alone with Nature.

*To the QUEEN.*

Madam! protect this innocent sweet girl!  
I, who would have abandoned her, implore it!  
*Ines.* Too generous soul! O Pedro! O my prince!  
Let the unworthiest of your father's vassals  
Clasp, on the ground, your knee!

*Queen.* How! in my presence 340  
Thou leanst thy forehead on thy keeper's knee!

*Pedro (raising Ines).* Rise!

*To the QUEEN.*

Madam, I have not yet learnt castilian.

My royal father has confer'd on me,  
For my poor humble service, no such title.  
I am but Pedro, prince of Portugal.  
Towns, provinces, have been entrusted to me,  
And kept; but never have I undertaken  
The weighty charge, to be a woman's keeper.

*Ines.* Crave pardon of the queen!

*Queen.* O me? what need? 350  
His father will forgive him at my suit;  
He loves him, and hath shewn it in the choice  
He has approved and sanctioned, of his wife.

*Ines.* O happy father! happy Portugal!  
And, whatsoe'er befall thee, happy Ines!

*Queen.* Has the audacious chatterer ceased at last?  
Constantia, sir, is royal, is your equal,  
Is your superior.

*Pedro.* Who is not? that wears  
The graces of her sex, the goodness of it,  
The mildness, and sometimes the pitying tears.  
Constantia knows my passion.

*Queen.* Knows your passion? 360  
What! before marriage? Yes, yes, you are right . .  
I told her of it when I gave it her . .  
How twas devoted to her . . Prove my words,  
If loyalty and knighthood are within you.

*Pedro.* Strong the appeal: and any other words  
The queen might dictate . .

341 Thou leanst] Leaning 1846.      342 castilian] Castilian 1846.      343 con-  
fer'd] conferr'd 1846.      351 shewn] shown 1846.      363 twas] 'twas 1846.

## DRAMAS AND DRAMATIC SCENES

*Queen.* These will do quite well;  
Confirm them to my daughter: that is all:  
Say them in your own way . . with some few more,  
As princes do, by precedent . . or not . .  
I would drop any form, to make you easy 370  
And put this boyish fancy out of mind.

*Ines.* I must not throw myself again before you,  
I must not hear those royal words again,  
They hurt you so, they almost made you angry . .  
Ah! how you blush at being wroth so soon! . .  
But let me pray, and let me once more move you,  
Be duteous! be obedient! O how lovely  
Is the young princess who expects your hand!

*Queen.* Does it require an effort to espouse  
The princess of Castille?

*Pedro.* Nor to espouse, 380  
Nor to abandon whom we *should* espouse,  
Is thought an effort in the court of kings.

*Queen.* Plebeian soul! ill-sorted with its state!

*Ines.* Into what errors have I led you, Pedro!  
The princess may retrieve you . . she alone.

*Queen (seizing INES).* Come then . . resist not, think not, hang not  
back . .

Along with me! There is no other way  
To give him freedom. We may find for you  
A match more equal and less perilous.  
I will adorn your nuptials with my presence, 390  
To satisfy your pride, and his, unworthy!  
No earthly thing is wanting to the bridegroom.  
He has estate, youth, person, rank, court-favour . .  
What! thankless, graceless, uncompliant girl,  
Will nothing serve you under royalty?

*Ines.* O were there none on earth! I then were happy.

*Queen.* Abomination! treason! heresy!  
My duty now compels me . . call the guard . .

*Pedro.* Forbear, forbear, justly offended queen!

*Ines.* Well may you blush, who never blusht for me 400

*U.* 372-415 taken in part and with variants from metrical passage in an *Imaginary Conversation published 1828. See notes at end of volume.* 373 I] You 1828.  
again] repeated 1828. 375 Ah! how] Well do 1828. wroth] moved 1828.  
385 The princess] Constantia 1828. 393 estate . . . rank] youth, estate, rank,  
person, and 1828. 394 graceless, uncompliant] uncompliant! Graceless 1828.  
395 you] thee 1828. 397 Abomination . . . heresy] Impiety! abomination!  
treason! 1828.

## INES DE CASTRO

Before! I lost my senses when I said it.  
 I may love God: I may not love *you*, Pedro!  
 And hence the worst and wildest wish that ever  
 Distraction wrenched from passion . . for my warmth  
 To draw the sun ('twas nothing less) from heaven.  
 O what were Portugal, what were earth, without you!  
 Inanimate, or trampled, or distraught,  
 Or self-oppressed, like one in wicked slumber.  
 Reign, bravest Pedro, teaching first obedience . .  
 Be every thing that kings have ever been . .  
 Unless they should have loved!

410

O that, before

We part, I must not touch those cheeks with mine,  
 To catch their modesty and beauteousness!

*Queen.* Mad impudence! am I then but a fly  
 Or bird, or vacant unobservant air,  
 That every sigh should strip itself before me?  
 Thy wanton ardour, girl, shall have its range  
 Elsewhere.

*Ines.* Most gracious lady! let me follow,  
 I am unworthy of the hand that leads me . .

*Queen.* That drags thee to thy doom, if thou resist.  
 Choose; death or marriage!

420

*Ines.* Marriage! never, never!  
 Help me, O help me, Pedro! not to fly,  
 Not to resist, but to obey in all  
 Save that one thing where life and death are one.  
 Of that speak not, tho you should speak from heaven.

*Pedro.* What can I? Wilt thou claim me? I am thine . .  
 One fire, before the populace, burns both.

*Queen.* Atheist and heretic! shame, shame o'erwhelm thee!  
 A prince of Portugal, in robes of flame!  
 Before the populace! and own his fault!

430

To INES.

Come, come along! these horrors must not be.  
 God, Sant-Iago, and Castille, forbid!

*Ines.* Grant me, O queen, a cloister.

401 Before] *not in 1828.* when I said] to have uttered 1828. 402 may . . .  
 may] might . . . might 1828. For *ll.* 404-5 1828 had:

Distraction wrung from love . . . to draw the sun  
 ('Tis nothing less) from heaven for my own warmth.

406 what were] or 1828. 407 trampled, or distraught] trampled on, or waste 1828.  
 408 like] as 1828. 409 bravest] gracious 1828. 412 We . . . must] O that  
 I may 1828. 416 sigh should] wish shall 1828. 421 Marriage!] Marriage? 1846.



## INES DE CASTRO

The thing, behold her here! and here the heart  
Wheron, beneath her image, 'tis engraven.

470

*Queen.* Blessed are they who walk in innocence,  
And fear the Lord, and only know his saints,  
And only do his will! The arts of Hell,  
The powers of darkness, be they far from me,  
From you, my son, and all our royal house?  
I would not even mention them, lest woe  
Fall upon some one at the searching sound.

Treason, rebellion, wishes undisguised,  
Bold boisterous exclamations, not against  
One King, and him the very best on earth,  
Our natural lord and master, but against  
The form, the power, the name, of royalty . .  
Royalty! God's appointed, God's own work,  
God's own resemblance, need no charge of sorcery.  
You are the witness, prince! I would hurt none . .  
You on your oath must answer to our liege  
For the state's weal: and let us drop the rest.

480

*Pedro.* Spare her! or, by the Christ that died for me,  
I die for her, and on this sword, before you.

*Queen.* Abstain, rash youth!

*Pedro.* Merciless queen, abstain!

490

*Ines.* O call none merciless! all *must* have mercy;  
All need it.

*Queen.* Hold thy peace! art thou in church,  
Profane one! or are words like these for thee!

*Pedro.* Forgive her! swear upon the crucifix  
That you will never urge against her aught  
Endangering life, or liberty, or fame,  
Then give me to the axe or to the stake  
As best beseems you . .

*Queen.* You will then obey?

*Pedro.* Swear; due obedience follows.

*Queen.* To my lips

I lift my blessed Lord, and call his name  
In witness; not a thought of ill is left  
Within my sinful breast against the life,

500

470 Wheron] Whereon 1846. after engraven 1845 inserts one line:

Drown'd, drown'd are all my senses in deep love.

475 house?] house! 1846.  
we charge of sorcery? 1846.

484 resemblance . . . sorcery.] resemblance. Need

## DRAMAS AND DRAMATIC SCENES

Or liberty, or fame, of that young maid,  
Ines de Castro.

*Ines.* Gracious queen! kind Pedro!  
To think of me!

I too have courage . . strength . .

*Queen.* She falls upon my knees: she faints: 'tis nothing;  
Call . .

*Pedro.* Let my arms, for the last time, sustain her!

507

506 before She falls 1846 inserts one line:

What confidence! what impropriety!

### [PART II]

[Added and published in 1846 with heading as below.]

### ACT III.

### AT CINTRA

KING ALFONSO and QUEEN BLANCA.

*Blanca.* She hath been known to favor the suggestion  
That he is wiser, handsomer, and younger  
(We know what that word points to) than your majesty.

*Alfonso.* There is irreverence in it. Well; but sons  
May be, nay, must be, younger than their fathers.

*Blanca.* O well-pois'd thought! how kindly! how considerate!  
I am no enemy of hers; we both  
Agree, the wily Iñes hath her charms;  
God grant they all be innocent, they all  
Be such as holy church may countenance,  
Better than it can do her foul alliance.

10

*Alfonso.* The church can give us purity of life,  
Devotion and obedience, and strong miracles  
To make us stedfast in our true belief.

*Blanca.* The Devil may prevail.

*Alfonso.* No, no; not he;  
I will not have it so.

*Blanca.* Against the church  
I did not say, but against us frail creatures.

*Alfonso.* Ay, let him stick but there, and small harm done.

*Blanca.* Thus, thus it is; all pious men are wise:  
None other.

## INES DE CASTRO

*Alfonso.* Not a mother's son of them.

20

*Blanca.* How shall we bear to think then of those spells,  
Those conjurations and those incantations?

Yes, cross yourself until your coat be tatters,  
It will not countervail them.

*Alfonso.* Who 's at work?

*Blanca.* Iñes.

*Alfonso.* And did she write her name in blood?

*Blanca.* She would; and even in yours.

*Alfonso.* Bad! bad! but mine  
Would not be half so wicked as her own:  
The Devil would find savour in that sop,  
And kiss a seal so precious ten times over.

*Blanca.* He has already.

*Alfonso.* How! you do not say so!

30

*Blanca.* I say it; I am sure of it; and they  
Imitate that abomination.

*Alfonso.* Who?

Iñes and Pedro? Ten times over?

*Blanca.* Twenty.

*Alfonso.* God help him!

*Blanca.* O my liege! what word was that?

*Alfonso.* It must be lust.

*Blanca.* Worse.

*Alfonso.* Even than lust? I've thought  
Upon it much, and the more years I think  
Upon it, worse and worse it seems to me.

*Blanca.* Odious! most odious! Princes thus descend!

*Alfonso.* Yet, Blanca, they are young! young too were we!

*Blanca (aside).* I have no patience.

Still the charms of youth 40

Surround your majesty.

*Alfonso.* I have been younger.

*Blanca.* Chroniclers may assert it.

*Alfonso.* I am hale.

*Blanca.* Ah! there are powers that sap all human strength!  
Even words can do it, words, the froth of wishes  
Boiling in venom.

*Alfonso.* Saints above! would Iñes  
Compass my death? that beauteous one? she, Iñes?

*Blanca.* Look to her.

*Alfonso.* Do you think so?

*Blanca.* God avert it!



## DRAMAS AND DRAMATIC SCENES

*Alfonso.* Nay, if it come to that, I must protect  
With all my strength of courage and of wisdom  
My royal house most royally against her,  
And call upon the church to stand and guard us.

50

### [PART III]

[Published in 1831 where it follows *Ines de Castro at Cintra* l. 507 (Part I, p. 225);  
reprinted 1846 where it follows Part II. Text 1831.]

### INES DE CASTRO AT COIMBRA

PEDRO. INES. QUEEN.

*Pedro.* INES! we have not loved in vain: this day  
Rewards thy many sufferings for my sake,  
And places our sweet children where they ought  
To stand, in their own brightness.

Once I said  
*The king will do it:* 'twas some heavenly voice  
Prompted my words; yet my heart own'd them not,  
And I was slow to speak and thou to hear  
The comfort this hour brings.

*Ines.* The holy Father  
Sanctioned our vows, the bishop joined our hands,  
In vain, if the parental blessing on us  
Be wanting.

10

Many are the tears we shedd  
For poor Constantia, who, upon the brink  
Of death, took our right-hands, and claspt them hard,  
And sighed, *Be never sundered, faithful pair!*  
Not even this avails us: when the king  
Calls us his children, and the queen too hers,  
Then, and then only, are the rites complete.

*Pedro.* Sweet was the friend thou gavest me; more sweet  
The friend she gave: heroic was her gift,  
More than heroic thine; she loved me well,  
I loved her only that she loved me so:  
Thou wert my soul's delight from the first day  
My eyes had opened on thee, and thy life

20

*Title and sub-title, Ines . . . Queen. om. 1846, which substitutes:*

Act IV.

At Coimbra

PEDRO. INES.

11 shedd] shed 1846.  
our hands 1846.

12 who] when 1846.

13 took . . . -hands,] she took

## INES DE CASTRO

Kept mine on earth but to watch over it.  
Now it is safe.

Something yet troubles thee;  
What can it be?

*Ines.* I wonder why the children  
Are not yet brought to us. The king and queen  
Will soon be here; and we without the flowers  
To offer them!

*Pedro.* The fault is mine. A child,  
Now almost four years old, remarks, remembers.

30

*Ines.* Surely he should.

*Pedro.* Humiliation? no.  
He shall not scorn *his* father, nor curse *mine*.  
What I must do, *Ines*, I do for thee . .  
Hard else the service . . hard! . . ay, unperformed.  
The king will see the children in the park,  
(He must ride through it) and let that suffice!

*Queen Blanca entering.* Don *Pedro*! I rejoice that our liege lord  
Hath well considered what becomes his house,  
And, in his tenderness of heart, embraced  
This lady, to whom on my part I pray  
Heaven grant its loving mercies.

40

*Pedro.* I await  
The presence of my father, to pour forth  
Whatever gratitude, whatever zeal,  
Soldier or son may offer: late last night  
His orders came that we await him here;  
And the most gracious presence of our queen  
Alike detains me from the hoped embrace.

*Queen.* The king, my husband, met before the castle  
The children which they told him are his son's,  
And he was taken with . . I know not which . .  
The elder, or the younger, and would fain  
Have them with him and talk with them and love them,  
And may perhaps, in time, provide for them.

50

*Pedro.* Madam, when they are stronger, their own swords  
Will do it.

*Ines apart.* O! hush! *Pedro*! is this right,  
After such kindness?

*After l. 36 QUEEN . . . entering. om. 1846 which has:*

ACT V.

AT COIMBRA

BLANCA. PEDRO. INES.

*ll. 46-7 om. 1846. 49 which] who 1846.*

## DRAMAS AND DRAMATIC SCENES

*Queen.* But until they *are*  
Stronger, and carry swords (which may do harm),  
Shall we not look to them, and merit thanks?

*Pedro.* God grant it!

*Queen.* All must give up some designs,  
Some wishes too long nurst, some ill-grown thoughts.  
After five years many would not repine  
To yield a mistress, but would bless the eyes  
That winkt upon the fault, like mine, like his,  
The fond indulgent father's, the wise king's.

60

*Pedro.* I have no mistress, save whom holy Church  
And love as holy gave me. Gifts like her  
Heaven seldom gave, and never man resigned.

*Ines.* Surely no longer is there any cause  
For separation.

*Pedro.* Cause be there or not,  
No power on earth can separate us now.

70

*Queen.* He who permitted can release your bonds;  
To him belongs all power in earth and heaven.

*Pedro.* Hath God none left? have vows and sacraments  
No force in them?

*Queen.* God leaves this nether world  
To his vicegerent.

*Pedro.* So it seems!

*Queen.* Then bow  
Obedient to the rod.

*Pedro.* Is there no time  
When rods shall shed their knots, and we arise  
From under them, and when the bloody hand  
Shall drop them, will consent to clench our gold  
In preference, and be kist on the outside  
For form-sake, letting us stand up, and walk?

80

*Queen.* I understand not this opprobrious speech.  
We are vile worms: how can we stand erect?

*Pedro.* God made us not vile worms.

*Queen.* We make ourselves  
None other, by our passions.

*Pedro.* Not by those  
The Church hath sanctified.

*Queen.* For its own ends.

*Pedro.* Ay, truly!

*Queen.* For its peace . .

79 will] shall 1846.

## INES DE CASTRO

*Pedro.* And plenteousness.

*Queen.* God's house should be well stored.

*Pedro.* God's law well kept.

His house be it his to keep, his law be it ours.

*Queen.* Asserter of illegibilities

90

In law, the sense wherof but one can tell,

No longer do I wonder that my poor

Constantia died so soon: died ere the crown

Circled her fine black hair! . .

*Pedro.* . . And King Alfonso

Was gathered to his fathers!

*Queen.* Miscreant!

Who thought of that?

*Pedro.* Worthy was your Constantia

Of any crown; but none (had life been spared)

Could have been hers before my father left it.

*Queen.* And shall that creature there, that half-espous'd,  
Wear it instead?

*Pedro.* That creature there descends

100

Of royal lineage; and from her hath sprung

A royal lineage not below the past.

Adversity hath nurst it, and just Heaven

Placed it, you say, beneath my father's smile.

*Ines.* Nothing is wanting, now, most glorious queen!  
Beside your blessing.

*Queen.* Curses on the brood . .

. . I had well-nigh been prompted to exclaim

Under my wrongs . . but wrongs we all must bear.

*Ines.* If any of them seem to rise from me,

Punish me, O kind lady! and point out

110

How I may expiate my offense at last.

*Queen.* De Castro! Set not thou thy heart upon  
The crown! it may fall from thee . . nay, it shall.

*Ines.* For crowns I care not.

*Queen to PEDRO.* Carest thou for crowns?

*Pedro.* I value that of Portugal above

All earthly things, saving my faith and sword.

*Queen.* Above this woman?

*Pedro.* On this woman rests

My faith, and o'er her pillow hangs my sword.

The crown is, and God grant it long may be,

105 glorious] gracious 1846.  
offence 1846.

107 exclaim] exclaim 1846.

111 offense]

## DRAMAS AND DRAMATIC SCENES

Another's; and no thought can dwell thereon 120  
 Of mine, but hopes of love from him who wears it,  
 A subject's, soldier's, son's obedience.

*Queen.* *An officer brings a letter.*  
 Prove it: the speech was spoken opportunely.

*After some time reading.*

"She spoils me! what would one much better do?  
 Give me my own mama! I'll run away . .  
 I'll never have another . . very good ones  
 Would only make me cry the more for mine."  
 And words like these confound and shake the wise!  
 Patience! . . I have no patience for his folly.  
 "Beauty."

Young things are always beautiful. 130 .  
 "Such innocence."

Can they be otherwise?  
 "Like me a little."

Ha! there lies the spell.  
 Doating old man! I'll break it, if I live.  
 Like thee?

Constantia's children may become so;  
 Legitimately born, them sponsor kings  
 Have held, and heard their titles, at the font.  
*Pedro.* Madam, the former words you spoke less loud:  
 They may not have concern'd me; but these last  
 Strike at my honour.

Since the nuptial rites 140  
 First held together those whom love had joined,  
 None have been ever holier than were ours.  
 The pontif, to whose power you have appeal'd,  
 Ordered the best of bishops, him of Guarda,  
 To join our hands and bless us; which he did;  
 Shedding the tears that virtuous old men shed  
 On those whom they think virtuous, both when joy  
 Showers from above, and when grief strikes them low.

*Queen.* The pontif did it lest a scandal lie  
 Against the Church: he was deceived: some doubts  
 Have risen in his mind, which you shall hear, 150  
 Of this young person who was named your wife.

*Pedro.* Named! by the name of God! she is my wife,

120 thereon] thereon 1846. 123 after opportunely 1846 has: [Reading. l. 128  
 om. 1846. 129 after folly 1846 has [Reads on. 134 thee] thee 1846.  
 142, 143 pontif] pontiff 1846. 149 deceived] deceiv'd 1846.

## INES DE CASTRO

And shall be so for ever! Earth, Hell, Rome,  
Shall never separate us.

Courage! girl!

Thou hast heard worse from her.

*Queen.* . . And worse shalt hear.

Some time ago, when we first met, at Cintra,  
I was too tender-hearted; so the king  
Assured me: now he leaves me my own way  
To follow.

*Ines.* When he comes . .

*Queen.* He comes not hither.

*Pedro.* Can kings deceive?

*Queen.* No, they can not deceive, 160

But they can promise and observe the promise  
Or drop it, as they will.

Who shall controll

Or question them?

*Pedro.* Their God.

*Queen.* God hath approved

From Rome (if you will read it) our resolves.

*Holding a paper.*

*Pedro.* Madam, I read not any thing from Rome  
That violates our sacraments.

*Queen.* Rome made

And can unmake them, and does every day.

*Pedro.* Only where kings are rich and nations weak.

*Queen.* Some deference must be paid in solid gold,  
Some in obedience: the more weighty part 170  
We undertake, the lighter is for you.

*Pedro.* Rare image, by my troth, is this of Heaven!  
Odin and Thor shattered the bones, and drank  
Of beer and mead what the crackt skull could hold;  
Too generous were their mighty hands to filch  
The purse, had any purse been in the way . .  
The bridge of Mahomet has no shops upon it.  
The very Jew eats up his meal morose  
Apart from God, nor robs us in God's name.

*Queen.* Who would have thought this cursed sect should count 180  
Among its friends a prince of Portugal!

*Pedro.* There are no sects in subjects: all are one;  
One protects all.

162 controll] controul 1846.  
God's 1846.

165 any thing] anything 1846.

179 God]

## DRAMAS AND DRAMATIC SCENES

The world will never flourish  
Under crowned priests or water-sprinkling kings.

*Queen.* O horrible! O blasphemy! O lust  
Of change in princes! You would fain become  
(Tho' prince) what people call, I think, a patriot,  
Hard husky thing with little kernel in it,  
And bitter as the water of Hell-streams.

*Pedro.* No, Madam! I abjure the uncleanness  
Of name so prostituted: prince I am,  
And claim my birthright, and wish others theirs.  
Two cackling mothers hatch two separate broods  
Of patriots; neither shall infest my house.  
I shun the noisier, but I loathe far more  
Patriots with tags about their carcasses  
Bedolled with bits of ribbon and rag-lace,  
And dangling, dainty, jeweled crucifix.  
The puffed heart's pride and not its purifier . .  
Limbs, lives, and fortunes, all before the king,  
Until he ask the hazard of the same;  
Then the two broods unite . . one step, one voice . .  
For their dear country in its sad estate.  
These, these are changeful.

190

200

Ines! do not weep!

I want thy word.

*Ines.* I have no word to speak,  
Now every one I utter gives offense.

*Pedro.* I am then fond of change! Say this against me  
And thou wilt not offend.

*Ines.* O! may God love me  
As does my Pedro! may at length the queen  
Pardon me as God pardon'd me, who made him!

210

*Queen.* . . Over the grave of my dear child!

Ay, sob!

Hide thy white face! pull thy loose curls around,  
Exactly like . . I know not what they're like,  
They are so frightful . . tossing here and there  
By their own rustic untamed springiness,  
Even when thou movest neither head nor body!

*Eighteen lines from You would (l. 186) to changeful (l. 204) printed in ADDITIONS, 1831, and here in position then indicated. ll. 193-203 removed from context and printed as separate poem in 'Works', 1846, ii. 664: remainder of ADDITION reprinted 1846 in position indicated in 1831 with one variant, i. e. 204 These . . . are] I am less 1846. 206 offense] offence 1846. ll. 213-16 printed in ADDITIONS 1831 and here in position then indicated, and so reprinted 1846. 216 nor 1846, mispr. not 1831.*

## INES DE CASTRO

Darkening them (for they want it) with thy tears,  
 If tears will serve, to make them look becoming.  
 Vain wretch! thy features are some poor Biscayan's,  
 Some mountain girl's, half-Spanish; and thy soul 220  
 Has nothing royal, nothing noble, in it.

Now am I forced to say what shocks my soul  
 In utterance . . first because it places thee  
 Too near our royal house, and then because  
 It covers it with incest . . can I speak  
 The words I would? Speak them I must! for these,  
 These only, could strike down thy lofty hopes,  
 And shew thee what abyss, what hell, of guilt  
 Lies under to engulf thee. Didst thou not  
 Stand with don Pedro here, and hold the prince 230  
 Don Luis with him at the sacrament  
 Of baptism? By the saints in Paradise!  
 Thou art his sister in the Churchis eye.

*Pedro.* The Church had wiped, I fancied, from her eye  
 This grain of dust . . I gave the kerchief for it . .  
 Many, and somewhat worse, she throws in ours.

*Queen.* Arguing with him who argues against God,\*  
 As thou dost, were a folly: this at least,  
 Ines! is not among thy many sins:  
 Yet little as thou hast deserved of me, 240  
 I make thee what amends thy broken marriage  
 (For such in courtesy I will express it)  
 Admits of.

*Pedro.* I am then, it seems, to die . .  
 Since nothing but the stroke of death can break it.

*Ines.* Sweet husband! shall false dangers overshadow  
 Whom true and great ones blazed upon and guided?

*Pedro.* And shall these false ones make thee weep? did those?  
 Bear up, my Ines! bear up bravely, girl!  
 We have been happy: happy we shall be.

\* Pedro must have been thought a very profane man by the religious: for, even when he was king, he insulted the bishop of Oporto, for appearing at court after he had been tried for adultery and found guilty. Mariana records this terrible outrage of his on the privileged orders. In other things he was not amiss. It was his saying that a king who permitted a single day to pass without a beneficent action, deserved not the kingly name. [L. See "General History of Spain" by Juan de Mariana, translated by Captain John Stevens, 1699, p. 285.]

ll. 217-20 *om.* 1846.      221 *Has*] There's 1846.      See footnote to l. 256 and  
*notes at end of volume for thirty-four lines in ADDITIONS, 1831, to follow noble, in it.*  
 227 *could*] *can* 1846.      228 *shew*] *show* 1846.      233 *Churchis*] *Church's* 1846.  
 248 *girl!* *so in 1846: mispr.* *girl?* 1831.



## DRAMAS AND DRAMATIC SCENES

Thou seest me not, withering with age, cast down 250  
 By weight of wrongs, consumed by grief, distraught  
 By envy and ambition, worse than one  
 Whom penal horses sever limb from limb,  
 Nor, what were worse than all, bereft of thee;  
 For Heaven will give me thoughts and views of Ines,  
 As Ines gave me, in this world, of Heaven.

*Goes to the window.*

Ha! there they stand below, agape for me.  
 One walked but half the length of the house-front  
 And turn'd again, and askt his fellow slave  
 (I do believe, for they have hungry scrips) 260  
*When will the prey be ours? and the prey's price?*  
 Their plumes and brims ill hide them, tho they keep  
 As near as may be under us: perhaps  
 Twere well to call three more and better men.  
 Pacheco is too lank; the shrewd Coello  
 And spruce Gonzales would not like their doublets  
 To have another slash in them.

*Queen.* What mean  
 These foul insinuations?

*Pedro.* What mean they  
 Under my window?

*Queen.* Your own good; the king's  
 True service.

*Pedro.* Let them enter then.

*Queen.* This room? 270

*Pedro.* Yea, and within one pace of their king's son;  
 Covered; with dirk and rapier . . but in front.

*Ines.* Escape, O dearest Pedro!

*Pedro.* He who dies  
 Escapes . . and some shall beat the path before.  
 I would not willingly try any flight:  
 The only one I know, the only one  
 Where Honour can go with me, will be mine  
 Whatever hour I choose.

*Queen.* Most heathenish!  
 To talk of Honour and of Death so lightly!

*Pedro.* Madam, we may lose one, but not the other; 280  
 Therefor we need not mind it.

*256 after Heaven 1846 inserts thirty-five lines for which see notes at end of volume.*  
*Before l. 257 1846 has [PEDRO goes to the window. 258 walked] walkt 1846, 1876.*  
*264 Twere] 'Twere 1846.*

## INES DE CASTRO

*Queen.* Not when Hell  
Opens before us?

*Pedro.* Hell too we may close  
And its enormous portals, with less effort  
Than infants push aside ungrateful food.  
We have but to maintain our sense of right,  
Which of all senses is the pleasantest,  
And which must bear most violence ere expell'd.

*Queen.* I understand not a fantastic speech  
Appliant to no person, to no purport.  
I will speak plainer; and I speak to both . . . 290  
Obey!

It seems not decent that men's hands  
Should touch with little gentleness, should lead  
Compulsively, young women who have stood  
Behind and near the daughter of Castille.  
Long-suffering is my merit, if the grace  
Of God vouchsafes me one: but oaths of fealty  
On all are binding, and on queens the most.  
My conscience hath upbraided me severely  
For not disclosing to our king the part  
Whereto (in tears I own it) I was privy, 300  
Against his crown and dignity.

Come now!

Hear reason, donna Ines! I no more  
Urge any choice which may displease you both . .

*Pedro.* Displease us! urge a choice!

*Queen.* We must avoid  
Scandal at least.

There are formalities . .  
Mere abjuration now of marriage-rites,  
And nothing more than living separate,  
One in a cloister, t'other in a camp . .  
The very choice the brave and chaste all make . .

*Pedro.* Ay, by the Saints! and some perhaps too soon 310  
Shall find my choice made firmly.

*Queen.* Now delay  
Were madness, pardon perjury: such threats  
Are traitorous and parricidal too.

*She calls from the window.*

Coello! Diego! with your band upstairs . .

302 donna] dona 1846. 304 us! . . choice!] us? . . choice? 1846. 314 Coello]  
Coelho 1846. [Pedro Coelho and Alvaro Gonzales, two of the murderers of Ines, were

## DRAMAS AND DRAMATIC SCENES

With your whole band . . two timid women wait . .  
 Your queen commands . . your king . . your friend the bridegroom . .  
 Force! murder!

*To PEDRO.* Stop me? hold me? grasp my wrist?  
 Audacious! and let that foul fiend escape?

*Ines (just out of the door).* Good soldier! I am not escaping from  
 you . .

Push me not back! *that* was not the command . . 320

Strike! you must act no otherwise . . let fall

This halbert, or I run from under it . .

The word is given . . 'twas the queen gave it . . strike,

Irresolute!

*Pedro.* What fell?

*Queen.* Where is she?

*Pedro.* Fled.

*Queen.* Hold me not; pray me not; I will pursue . .

*Pedro.* The guard hath stopt her.

*Queen.* At the door?

*Pedro.* With force

More than is manly, thrusting her against it.

Ho! Ines! art thou hurt? speak! art thou speaking?

What sobbest thou, my love! is then my name

Uncall'd upon in any grief of thine! 330

Where is she?

Ho! throw open, sentinel,

This door.

*Queen.* Stand further off . . he does his duty . .

Further back yet . . have you no decency!

To tread upon her blood! it runs thro fast,

And will ('tis to be fear'd) leave marks behind.

Who, hearing your insensibility,

Will pity you?

*Pedro.* None! none!

Ines is dead!

My father! you are childless! fare you well!

Unbar the door!

*Aloud to the sentry.*

*To the QUEEN.* Command him, madam!

Who

Shall keep me here, while steel is in my grasp

340

And vengeance strengthens it and justice guides it.

given up to Pedro after his accession to the throne and put to death in his presence.  
 Diego Lopez Pacheco escaped. W.]

339 *To the QUEEN* om. 1846 which after madam! has: [*To BLANCA.*

## INES DE CASTRO

*Queen.* Sentry, unbar!

*Looking at the corpse.*

The scene quite saddens me.

'Twas her own fault, rash child! God's will be done!

## IPPOLITO\* DI ESTE

[FIRST PART]

[Scene. Ferrara, 1505-6.]

[Published in 1831; reprinted 1846. Text 1831.]

*Ippolito.* Now all the people follow the procession

Here may I walk alone, and let my spirits

Enjoy the coolness of these quiet ailes.

Surely no air is stirring; every step

Tires me; the columns shake, the cieling fleets,

The floor beneath me slopes, the altar rises.

Stay! . . here she stept . . what grace! what harmony!

It seemed that every accent, every note

Of all the choral music, breathed from her:

From her celestial airiness of form

10

I could have fancied purer light descended.

Between the pillars, close and wearying,

I watcht her as she went: I had rusht on . .

It was too late; yet, when I stopt, I thought

I stopt full soon: I cried, *is she not there?*

She had been: I had seen her shadow burst

The sunbeam as she parted: a strange sound,

A sound that stupefied and not aroused me,

Filled all my senses; such was never felt

20

Save when the sword-girt Angel struck the gate,

And Paradise wail'd loud and closed for ever.

She should return; the hour is past away.

How can I bear to see her (yet I will)

Springing, she fondly thinks, to meet the man

I most abhorr, my father's base-born son,

Ferrante!

\* Ferrante and Giulio were brothers, by the father's side, to the Duke Alfonso and the Cardinal Ippolito di Este. The cardinal deprived Ferrante of his eyes for loving the same object as his Eminence, and because she had praised the beauty of them. [L. See note at end of vol.]

3 ailes] aisles 1846.

5 cieling] ceiling 1846.

16 She had] She had 1846.

25 abhorr] abhor 1846.

## DRAMAS AND DRAMATIC SCENES

*Rosalba entering.* What! I called him! in my haste  
To languish at his beauty, to weigh down  
His eyelids with my lips for gazing on me:  
Surely I spoke the name, and knew it not  
Until it bounded back and smote me so! 30

*Ippolito.* Curses upon them both!

*Advancing toward her.* Welcome, sweet lady!

*Rosalba.* Lord Cardinal! you here! and unattended!

*Ippolito.* We wait the happy lover! do we not?

*Rosalba.* Ferrante then betrayed the secret to you!  
And are you come to honour with your presence . .

*Ippolito.* Has the Duke signed the contract?

*Rosalba.* For what bride?

Ferrante writes *Ferrante* plain enough;

And I do think, altho I once or twice

Have written it instead of mine, at last

I am grown steddier, and could write *Rosalba*. 40

*Ippolito.* Sport not with one your charms have cast too low.

*Rosalba.* Sport not with one your hand would raise too high.

*Ippolito.* Again that taunt! the time may come, *Rosalba*,  
When I could sanctify the blissful state  
I have aspired to.

*Rosalba.* Am not I mere ice?

Shew not I girlish frowardness, the fears

Of infancy, the scruples of old age?

Have not you said so? and said more . . you hate them?

How could you bear me, or what wish from me?

*Ippolito.* That which another will not long retain. 50

*Rosalba.* You know him little, and me less.

*Ippolito.* I know

Inconstancy in him.

*Rosalba.* And what in me?

*Ippolito.* Intolerance for his betters.

*Rosalba.* Ignorance,

But not intolerance of them, is my fault.

*Ippolito.* No?

*Rosalba.* Call it thus, and cast it on the rest.

*Ippolito.* Some are there whose close vision sees but one  
In the whole world, and would not see another  
For the whole world, were that one out of it.

*Rosalba.* Are there some such? O may they be my friends!  
O how, before I know them, I do love them! 60

40 steddier] steadier 1846.

46 Shew] Show 1846.

## IPPOLITO DI ESTE

*Ippolito.* After no strife, no censure, no complaint,  
Have not your tears been seen, when you have left him,  
Thro tediousness, distaste, dislike, and grief,  
(Ingenuous minds must feel it, and may own it)  
That love, so rashly promist, would retire,  
Hating exaction, circumvention, bonds?

*Rosalba.* Such grief is yet unknown to me; I know  
All tears are not for sorrow: many swell  
In the warm depths of gratitude and bliss;  
But precious over all are those that hang  
And tremble at the tale of generous deeds.  
These he relates when he might talk as you do  
Of passion: but he sees my heart, he finds  
What fragrance most refreshes it.

70

How high,  
O Heaven! must that man be, who loves and who  
Would stil raise others higher than himself  
To interest his beloved!

All my soul  
Is but one drop from his, and into his  
Falls, as Earth's dew falls into Earth again.

*Ippolito.* Yet would it not be wise to trust a friend  
Able to counsel in extremes and straits?

80

*Rosalba.* Is it not wise in darkness and in storm  
To trust the wave that lashes us and pray  
Its guidance on the rocks whereto it tends?  
I have my guide, Lord Cardinal! he alone  
Is ship and pilot to me, sea and star:  
Counsel from others, knowing him, would be  
Like worship of false gods; in me no less  
Than profanation and apostasy.

*Ippolito.* We may retire; he comes not here to day.

90

*Rosalba.* Then will I not retire, but lay my head  
Upon the feet of any pitying saint  
Until he comes, altho it be tomorrow?

*Ippolito.* Tomorrow he may fail: the sovran will  
By rescript has detained and must delay him.

*Rosalba.* Lead, lead me to Ferrante.

*Ippolito.* Were I worthy.

*Rosalba.* Proud cruel man! that bitter sneer bodes ill.  
May not I see him?

*Ippolito.* He may not see you.

76 stil] still 1846.

98 you] you 1846.

## DRAMAS AND DRAMATIC SCENES

*Rosalba.* O let him! well my memory can supply  
His beauteous image. I can live on love  
Saturate, like bees with honey, long drear days.  
He must see me, or cannot rest: I can.

100

102 me . . . cannot] *me, or can not 1846.*

### SECOND PART

IPPOLITO, FERRANTE, and GIULIO, in prison.

*Ippolito.* Reasons of state, I fear, have dictated  
This something like severity; God grant  
Here be no heresy: do both avow it,  
Staring in silence at discovery?

*Giulio.* No order forced me hither; I am come  
To share my brother's fate, whate'er it be,  
And mitigate his sufferings.

*Ippolito.* May they cease!

*Giulio.* Those words would have dissolved them into air,  
Spoken but twenty furlongs from these bars.

*Ippolito.* I would do much to serve you; but my faith  
And my allegiance have two other lords,  
The duke my brother, and the pope my God.  
Ferrante then says nothing?

10

*Ferrante.* He well knows  
Thy hatred and its cause.

*Ippolito.* Why should I hate you,  
My father's son, they say?

*Ferrante.* *They say!* His blood  
Runs in these veins, pure; for pure blood was hers  
Who loved the youthful lover, and who died  
When falser vows estranged the matchless prince.

*Ippolito.* He saw his error.

*Ferrante.* All men do when age  
Bends down their heads, or gold shines in their way.

20

*Ippolito.* Altho I would have helpt you in distress,  
And just removed you from the court awhile,  
You called me tyrant.

*Ferrante.* Called thee tyrant? I?  
By heaven! in tyrant there is something great  
That never was in thee. I would be killed  
Rather by any monster of the wild

## IPPOLITO DI ESTE

Than choaked by weeds and quicksands, rather crusht  
By maddest rage than clay-cold apathy.

Those who act well the tyrant, neither seek  
Nor shun the name; and yet I wonder not

30

That thou repeatest it, and wishest me;  
It sounds like power, like policy, like courage,  
And none that calls thee tyrant can despise thee.

Go, issue orders for imprisonment,  
Warrants for death: the gibbet and the wheel,

Lo! the grand boundaries of thy dominion!

O what a mighty office for a minister!

(And such Alfonso's brother calls himself),

To be the scribe of hawkers! Man of genius!

The lanes and allies echo with thy works.

40

*Giulio.* Ah! do not urge him; he may ruin you;

He may pursue you to the grave.

*Ferrante.*

He dares not:

Look at his collar! see the saint he wears!

The amber saint may ask too much for that.

*Ippolito.* Atheist! thy scoffs encourage every crime,

And strip thee, like a pestilence, of friends:

Theirs is the guilt to march against the law,

They mount the scaffold, and the blow is thine.

*Ferrante.* How venom burnishes his adder's crest!

How eloquent on scaffolds and on laws!

50

If such a noisome weed as falsehood is

Give frothy vigour to a worm like thee,

Crawl, eat, drink, sleep upon it, and farewell.

*Ippolito (to Giulio).* Take you the sentence, and God be with  
both! *Goes.*

*Giulio.* What sentence have we here?

*Ferrante.*

Unseal and read it.

*Giulio (reading).* Of sight! of sight! of sight!

*Ferrante.*

Would you escape,

My gentle Giulio? Run not thus around

The wide light chamber, press not thus your brow

Against the walls, with your two palms above.

Seek you the door then? you are uncondemned

60

To lose the sight of one who is the bloom

And breath of life to you: the bolts are drawn

On me alone. You carry in your breast

27 choaked] choakt 1846.

33 that] who 1846.



## DRAMAS AND DRAMATIC SCENES

Most carefully our brother's precious gift:  
Well, take it anywhere, but do not hope  
Too much from any one. Time softens rocks,  
And hardens men!

*Giulio.* Pray then our God for help.

*Ferrante.* O my true brother, Giulio, why thus hang  
Around my neck and pour forth prayers for me!  
Where there are priests and kinsmen such as ours,  
God hears not, nor is heard. I am prepared  
For death.

70

*Giulio.* Ah! worse than death may come upon you,  
Unless Heaven interpose.

*Ferrante.* I know the worst,  
And bear one comfort in my breast that fire  
And steel can ne'er force from it: she I love  
Will not be his, but die as she hath lived.

Doubt you? that thus you shake the head, and sigh.

*Giulio.* Far other doubt was mine: even this shall cease.

*Ferrante.* Speak it.

*Giulio.* I must: God pardon me!

*Ferrante.* Speak on.

*Giulio.* Have we not dwelt in friendship from our birth,  
Told the same courtier the same tale of joy,  
And pointed where life's earliest thorn had pierced  
Amid the sports of boyhood, ere the heart  
Hath aught of bitter or unsound within?

80

*Ferrante.* We have indeed.

*Giulio.* Has my advice been ill?

*Ferrante.* Too often ill-observed, but always good.

*Giulio.* Brother, my words are not what better men  
Would speak to you; and yet my love, I think,  
Must be more warm than theirs can ever be . .

*Ferrante.* Brother's, friend's, father's, when was it like yours!

90

*Giulio.* Which of them ever said what I shall say!

*Ferrante.* Speak; my desires are kindled, my fears quencht.

*Giulio.* Do not delay to die, lest crueller  
Than common death befall you.

*Ferrante.* Then the wheel

Is ordered in that schedule! Must she too  
Have her chaste limbs laid bare? Here lies the rack;  
Here she would suffer ere it touch the skin . .  
No, I will break it with the thread of life

94 befall] befall 1846.

## IPPOLITO DI ESTE

Ere the sound reach her. Talk no more of Heaven,  
Of Providence, of Justice . . Look on her!  
Why should she suffer? what hath she from Heaven  
Of comfort, or protection?

100

*Giulio.* Talk not so!

Pity comes down when Hope hath flown away.

*Ferrante.* Illusion!

*Giulio.* If it were, which it is not,  
Why break with vehement words such sweet illusion?  
For were there nought above but empty air,  
Nought but the clear blue sky where birds delight,  
Soaring o'er myriad worlds of living dust  
That roll in columns round the noontide ray,  
Your heart would faint amid such solitude,  
Would shrink in such vacuity: that heart  
(*Ferrante!* can you hide its wants from me?)  
Rises and looks around and calls aloud  
For some kind Being, some consoling bosom,  
Whereon to place its sorrows, and to rest.

110

*Ferrante.* Oh! that was here . . I cannot look beyond.

*Giulio.* Hark! hear you not the people? to the window!  
They shout and clap their hands when they first meet you  
After short absence; what shall they now do?  
Up! seize the moment; shew yourself.

*Ferrante.* Stay, *Giulio!*

120

Draw me not thither! speak not of my wrongs . .  
I would await but not arouse their vengeance,  
And would deserve but court not their applause.  
Little of good shall good men hope from them,  
Nothing shall wiser.

*Aside.* O were he away!

But if I fail, he must die too, being here.

*Giulio.* Let me call out: they are below the grate.  
They would deliver you: try this one chance.  
Obdurate! would you hold me down! They're gone!

*Ferrante.* *Giulio!* for shame! weep not, or here I stay  
And let vile hands deform me.

130

*Giulio.* They shall never.

*Ferrante.* What smoke arises? Are there torches under?  
Surely the crowd has passed . . 'tis from the stairs.

*Giulio.* Anticipate the blow.

*Ferrante.* One more must grieve!

133 passed] past 1846.

## DRAMAS AND DRAMATIC SCENES

And will she grieve like you, too tender Giulio!  
Turn not away the head, the hand . . what hold you?  
Give, give it me . . 'tis keen . . they call you forth . .  
Tell her . . no, say not we shall meet again,  
For tears flow always faster at those words . .  
May the thought come, but gently, like a dream.

140

### FROM THE PENTALOGIA DRAMATIC SCENES

[Published with a Dedication in 1837; reprinted without Dedication 1846. For two of the Scenes see pp. 557, 559. The first three are as follows: Text 1837.]

TO ROBERT SOUTHEY, Esq. LL.D. &c. &c. &c.

You and two others will read these dramatic scraps with pleasure.

*Jam satis terris*: [Horace, *Carm.* i. 2.]

You are almost the only public man, of either party, whom I would give a farthing to please by anything I write. But never shall I cease to eulogise those of either, who are friends to liberal economy, fair conciliation, and watchful peace.

I publish no more in my lifetime. I may, however, throw off my fingers'-ends a few drops to lay the dust; a few to make the point-lace lie closer on the lawn, which others must wash and mend. As you will not enter the laundry or tire-room with me, pray accept these lumps of sugar-candy, to remove any bitterness left in the mouth by the astringency of my conservatism.

I never write more than a scene or two of the same drama, giving too short a hold for the rabble to seize and pull at; one calling me quaint, another pushing unlucky Canning against me.

In all this licentiousness of electioneering, the worst that has happened to me from our light-fingered literators, is an ineffectual tug at my seals (with a trifle of scurrility) by an Irishman out of place, and a kick on the shin (between two compliments) by his Scotch associate.

While the smile is on your lips, adieu! God bless you.

W. S. L.

literators,] *cf.* literators of the town, *Works*, 1846, ii. 101. [W.] An Irishman]  
? William Maginn, LL.D., identified as Captain Shannon in Thackeray's *Pendennis*.  
[W.] shin Ablett's *MS. emendation*. Scotch associate] ? John Wilson  
("Christopher North") [W.]

# FROM THE PENTALOGIA

## ESSEX AND BACON

[Published in 1837; reprinted 1846.]

[ROBERT DEVEREUX, EARL OF ESSEX, beheaded February 25, 1601.

FRANCIS BACON.]

*Essex.* I did believe, sir, I had helpt to raise  
Many to wealth and station, some to fame,  
And one to friendship.

*Bacon.* You, my noble earl,  
Have done it; and much more. We must lament  
A power thus past (or rather thrown) away.

*Essex.* Thou? thou lament it, Bacon?

*Bacon.* To my soul.

*Essex.* Why then, with energy beyond the pitch  
Of brawling law, cry vengeance? when my fortune  
Was pierced with every bolt from every hand,  
Soon as the golden links were snapt asunder  
Which those who rule the earth held round that bird  
Who bore their lightnings and struck down their foes.

10

*Bacon.* My gracious lord! were always their commands  
Well waited for?

*Essex.* Nay, by my troth, my zeal  
Outflew them.

*Bacon.* Your return was unadvised.

*Essex.* Unwelcome: that is worse.

*Bacon.* The worst of all  
Was summoning to arms a loyal land,  
Basking in peace and plenteousness.

*Essex.* How far  
Extended this your basking? court indeed  
And inns of law were warm enough; on those  
The sun beats all the day, through all the year;  
Everything there so still and orderly,  
That he who sneezes in them is caught up  
And cudgell'd for his pains.

20

*Bacon.* Should he awake  
Trumpets by sneezing, should he blow up banners,  
'Twere well if only cudgels fell on him:  
Our laws have sharper instruments, my lord!

*Essex.* I know it; and I knew it ere I rose.

11 those] they 1846.

24 cudgell'd] cudgel'd 1846.

## DRAMAS AND DRAMATIC SCENES

*Bacon.* O! had this never happened!

*Essex.*

Then wouldst thou

Have lost some smiles, some parlyings, some tags

30

Of ermine, and, what more thou valu'st

(As any wise man would) some little gold.

*Bacon.* Dross!

*Essex (smiling).* Very true! . . as men are dust and ashes.

*Bacon.* Such thoughts become all mortals; most of all

Those who have fallen under high displeasure,

Who have their God and Prince to reconcile,

And are about to change this brief vile life . . .

Nay, nay, my lord! your life may rest unchanged

For years to come, if you, upon your knees,

Humbly ask pardon . .

*Essex (fiercely).* Pardon!

(*After hesitation.*) I will ask it . .

40

*Bacon.* . . Before the privy council, and the court

Especially assembled.

*Essex (indignantly).* Not before

The best among them, were he quite alone,

No, by the soul of Essex! were he Raleigh . .

The only great man there.

*Bacon.* Are we so scorned?

*Essex.* Bacon! I did not say the only wise one:

So, do not break thy ring, or loose the stone.

*Bacon.* My lord! my finger might have been uneasy

Without such notice from that once high peer

Erewhile the Earl of Essex . . until treason

50

Leveled him lower than burgesse or than churl.

*Essex.* I will not say thou liest; for thy tongue

Lags far behind thy heart; thy strongest wit

May stretch and strain, but never make them yoke-mates.

*Bacon.* This cork appliance, this hard breathing, served

While there was water under for support,

But cut a dismal figure in the mud.

*Essex.* To servile souls how abject seem the fallen!

Benchers and message-bearers stride o'er Essex!

*Bacon.* Unmasted pinnacle may row safely under

60

No high colossus, without pricking it.

But, sure, the valiant Earl is somewhat chafed . .

Who could have thought it! . . by a worm like me!

30 parlyings] parleyings 1468.  
copy.

61 No high] A mean MS. emendation in Ablett's

## ESSEX AND BACON

*Essex.* Begone! I have fairly weighed thee.

*Bacon (alone).*

He weigh me!

No man is stout enough\* to trim the balance,  
Much less to throw the weight in . .

He weigh me!

Flaunting and brittle as a honeysuckle,  
Sweet in the chamber, in the field blown down,  
Ramping in vain to reach again its prop,  
And crusht by the first footfall.

Arrogance

70

Stares, but sees badly . . snatches with quick gripe  
What seems within the reach, and, being infirm  
Of stand, is overbalanced.

Shall I bear

Foul words upon me?

I have thrown them back

Manfully to the beard that wagged with them . .

My courage is now safe beyond suspicion . .

Myself can hardly doubt it after this . .

Yet that audacious criminal dared spit

Reproaches! seldom are they bearable,

But, springing up from reason, sting like asps . .

80

Not that the man has reason . . he has none . .

For, what had I to do with it? I spoke . .

And, when we are commanded, we must speak.

It was her Grace . . and surely she knows best.

I may now wash my hands of him at last,

I have but done my duty . . fall who may.

\* Bacon little knew or suspected that there was then existing (the only one that ever did exist) his superior in intellectual power. Position gives magnitude. While the world was rolling above Shakspeare, he was seen imperfectly: when he rose above the world, it was discovered that he was greater than the world. The most honest of his contemporaries would scarcely have admitted this, even had they known it. But vast objects of remote altitude must be looked at a long while before they are ascertained. Ages are the telescope-tubes that must be lengthened out for Shakspeare; and generations of men serve but as single witnesses to his claims. [L.]

70 footfall] footfal 1846.

## DRAMAS AND DRAMATIC SCENES

### WALTER TYRREL AND WILLIAM RUFUS

[Published in 1837; reprinted 1846.]

[Scene: *The New Forest, August 2, 1100.*]

*Rufus.* Tyrrel, spur onward! we must not await  
The laggard lords: when they have heard the dogs  
I warrant they will follow fast enough,  
Each for his haunch. Thy roan is mettlesome;  
How the rogue sidles up to me, and claims  
Acquaintance with young Yorkshire! not afraid  
Of wrinkling lip, nor ear laid down like grass  
By summer thunder-shower on Windsor mead.

*Tyrrel.* Behold, my liege! hither they troop amain,  
Over yon gap.

*Rufus.* Over my pales! the dolts 10  
Have broken down my pales!

*Tyrrel.* Please you, my liege,  
Unless they had, they must have ridden round  
Eleven miles.

*Rufus.* Why not have ridden round  
Eleven miles? or twenty, were there need.  
By our Lady! they shall be our carpenters  
And mend what they have marred. At any time  
I can make fifty lords; but who can make  
As many head of deer, if mine escape?  
And sure they will, unless they too are mad.  
Call me that bishop . . him with hunting-cap 20  
Surcharged with cross, and scarlet above knee.

*Tyrrel (galloping forward).* Ho! my lord bishop!

*Bishop.* Who calls me?

*Tyrrel.* Your slave.

*Bishop.* Well said, if toned as well and timed as well.  
Who art thou? citizen or hind? what wantest?

*Tyrrel.* My lord! your presence; but before the king;  
Where it may grow more placid at its leisure.  
The morn is only streakt with red, my lord!  
You beat her out and out: how prettily  
You wear your stocking over head and ears!  
Keep off the gorse and broom! they soon catch fire! 30

*Bishop.* The king shall hear of this: I recognise  
Sir Walter Tyrrel.

22 me] me 1846.

## TYRREL AND RUFUS

*Tyrrel.*                      And Sir Walter Tyrrel  
By the same token duly recognises  
The Church's well-begotten son, well-fed,  
Well-mounted, and all well, except well-spoken,  
The spiritual lord of Winchester.

*Bishop.* Ay, by God's grace! pert losel!

*Tyrrel.*    Prick along  
Lord bishop! quicker! catch fresh air! we want it;  
We have had foul enough till dinner-time.

*Bishop.* Varlet! I may chastise this insolence.

40

*Tyrrel.* I like those feathers: but there crows no cock  
Without an answer. Though the noisiest throat  
Sings from the bellfrey of snug Winchester,  
Yet he from Westminster hath stouter spurs.

*Bishop.* God's blood! were I no bishop. . .

*Tyrrel.*    Then thy own  
Were cooler.

*Bishop.* Whip that hound aside! O Christ!  
The beast has paw'd my housings! What a day  
For dirt!

*Tyrrel.* The scent lies well; pity no more  
The housings; look, my lord! here trots the king!

*Rufus.* Which of you broke my palings down?

*Bishop.*    God knows,                      50  
Most gracious sir.

*Rufus.*                      No doubt he does; but you,  
Bishop! could surely teach us what God knows.  
Ride back and order some score handicrafts  
To fix them in their places.

*Bishop.*    The command  
Of our most gracious king shall be obeyed.  
(*Riding off.*) Malisons on the atheist! Who can tell  
Where are my squires and other men! confused  
Among the servitors of temporal lords!  
I must e'en turn again and hail that brute.  
Sir Walter! good Sir Walter! one half-word!

60

[*Tyrrel rides toward him.*]

Sir Walter! may I task your courtesy  
To find me any of my followers!

*Tyrrel.* Willingly.

43 bellfrey] belfrey 1846.                      Winchester] Since Bishop Walkelin's death in 1098  
the see of Winchester had been vacant. [W.]



## DRAMAS AND DRAMATIC SCENES

*Rufus.* Stay with me; I want thee, Tyrrel!  
What does the bishop boggle at?

*Tyrrel.* At nothing.  
He seeks his people, to retrieve the damage.

*Rufus.* Where are the lords?

*Tyrrel.* Gone past your Grace, bare-headed,  
And falling in the rear.

*Rufus.* Well, prick then on.  
I care but little for the chase to-day,  
Although the scent lies sweetly. To knock down

My paling is vexatious. We must see  
Our great improvements in this forest; what  
Of roads blockt up, of hamlets swept away,  
Of lurking dens called cottages, and cells,  
And hermitages. Tyrrel! thou didst right  
And dutifully, to remove the house  
Of thy forefathers. 'Twas an odd request,  
To leave the dovecote, for the sake of those  
Flea-bitten blind old pigeons. There it stands!  
But, in God's name! what mean these hives? the bees  
May sting my dogs.

70

*Tyrrel.* They hunt not in the summer.

80

*Rufus.* They may torment my fawns.

*Tyrrel.* Sir! not unless  
Driven from their hives: they like the flowers much better.

*Rufus.* Flowers! and leave flowers too?

*Tyrrel.* Only some half-wild,  
In tangled knots; balm, clary, marjoram.

*Rufus.* What lies beyond this close briar hedge, that smells  
Through the thick dew upon it, pleasantly?

*Tyrrel.* A poor low cottage: the dry marl-pit shields it,  
And, frail and unsupported like itself,  
Peace-breathing honeysuckles comfort it  
In its misfortunes.

*Rufus.* I am fain to laugh  
At thy rank minstrelsy. A poor low cottage!  
Only a poor low cottage! where, I ween,  
A poor low maiden blesses Walter Tyrrel.

90

*Tyrrel.* It may be so.

*Rufus.* No; it may not be so.  
My orders were that all should be removed,  
And, out of special favour, special trust  
In thee, Sir Walter, I consigned the care

## TYRREL AND RUFUS

Into thy hands, of razing thy own house  
And those about it; since thou hast another  
Fairer and newer, and more lands around.

100

*Tyrrel.* Hall, chapel, chamber, cellar, turret, grange,  
Are level with the grass.

*Rufus.* What negligence  
To leave the work then incomplete, when little  
Was there remaining! Strip that roof, and start  
Thy petty game from cover.

*Tyrrel.* O my liege!  
Command not this!

*Rufus.* Make me no confidant  
Of thy base loves.

*Tyrrel.* Nor you, my liege! nor any:  
None such hath Walter Tyrrel.

*Rufus.* Thou 'rt at bay;  
Thou hast forgotten thy avowal, man!

*Tyrrel.* My father's house is (like my father) gone:  
But in that house, and from that father's heart  
Mine grew into his likeness, and held thence  
Its rich possessions . . God forgive my boast!  
He bade me help the needy, raise the low . .

110

*Rufus.* And stand against thy king!  
*Tyrrel.* How many yokes

Of oxen, from how many villages  
For miles around, brought I, at my own charge,  
To bear away the rafters and the beams  
That were above my cradle at my birth,  
And rang when I was christened, to the carouse  
Of that glad father and his loyal friends!

120

*Rufus.* He kept good cheer, they tell me.  
*Tyrrel.* Yonder thatch  
Covers the worn-out woman at whose breast  
I hung, an infant.

*Rufus.* Ay! and none beside?

*Tyrrel.* Four sons have fallen in the wars.

*Rufus.* Brave dogs!

*Tyrrel.* She hath none left.

*Rufus.* No daughter?

*Tyrrel.* One.

*Rufus.* I thought it.

Unkenne! her.

*Tyrrel.* Grace! pity! mercy on her!

## DRAMAS AND DRAMATIC SCENES

*Rufus.* I will not have hot scents about my chase.

*Tyrrel.* A virtuous daughter of a virtuous mother  
Deserves not this, my liege!

*Rufus.* Am I to learn  
What any subject at my hand deserves?

130

*Tyrrel.* Happy, who dares to teach it and who can!

*Rufus.* And thou, forsooth!

*Tyrrel.* I have done my duty, sire!

*Rufus.* Not half: perform the rest, or bide my wrath.

*Tyrrel.* What, break athwart my knee the staff of age!

*Rufus.* Question me, villain!

*Tyrrel.* Villain I am none.

*Rufus.* Retort my words! By all the saints! thou diest,  
False traitor.

*Tyrrel.* Sire, no private wrong, no word  
Spoken in angriness, no threat against  
My life or honour, urge me . .

*Rufus.* Urge to what?  
Dismountest?

140

*Tyrrel.* On my knees, as best beseems,  
I ask . . not pardon, sire! but spare, oh spare  
The child devoted, the deserted mother!

*Rufus.* Take her; take both.

*Tyrrel.* She loves her home; her limbs  
Fail her; her husband sleeps in that churchyard;  
Her youngest child, born many years the last,  
Lies (not half-length) along the father's coffin.  
Such separate love grows stronger in the stem  
(I have heard say) than others close together,  
And that, where pass these funerals, all life's spring  
Vanishes from behind them, all the fruits  
Of riper age are shrivelled, every sheaf  
Husky; no gleaning left. She would die here,  
Where from her bed she looks on his, no more  
Able to rise, poor little soul! than he.

150

*Rufus.* Who would disturb them, child or father? where  
Is the churchyard thou speakest of?

*Tyrrel.* Among  
Yon nettles: we have levelled all the graves.

*Rufus.* Right: or our horses might have stumbled on them.

*Tyrrel.* Your grace oft spares the guilty; spare the innocent!

160

*Rufus.* Up from the dew! thy voice is hoarse already.

152 shrivelled] shrivel'd 1846.

158 levelled] level'd 1846.

## TYRREL AND RUFUS

*Tyrrel.* Yet God hath heard it. It entreats again,  
Once more, once only; spare this wretched house.

*Rufus.* No, nor thee neither.

*Tyrrel.* Speed me, God! and judge  
O thou! between the oppressor and oppressed!  
[*He pierces Rufus with an arrow.*]

## THE PARENTS OF LUTHER

[Published in *The Tribute*, 1837, and in *Pentalogia*, 1837; reprinted 1846. Text  
*Pentalogia.*]

[*Scene: Eisleben in Mansfeld, 1483.*]

[CHARACTERS.

JOHN [HANS] LUTHER and his wife MARGARETTA ZEIGLER.]

*John Luther.* I left thee, Margaretta, fast asleep,  
Thou, who wert always earlier than myself,  
Yet hast no mine to trudge to, hast no wedge  
To sharpen at the forge, no pickaxe loose  
In handle.

Come, blush not again: thy cheeks  
May now shake off those blossoms which they bore  
So thick this morning, that last night's avowal  
Nestles among them stil.

So, in few months  
A noisier bird partakes our whispering bower.  
Say it again.

*Margarella.* And, in my dream, I blushed!

*John.* Idler! wert dreaming too? and after dawn?

*Margarella.* In truth was I.

*John.* Of me?

*Margarella.* No, not of you.

*John.* No matter; for methinks some Seraph's wing  
Fann'd that bright countenance.

*Margarella.* Methinks it did,  
And stir'd my soul within.

How could you go  
And never say good-bye, and give no kiss?

*John.* It might have waken'd thee. I can give more

*Title.* Luther's Parents. By Walter Savage Landor, Esq. *Tribute.*

*Scene.* Characters. *Not in any ed.*

8 Nestles] Nestled T. stil] still T., 1846.

9 bower.] bower? 1846.

## DRAMAS AND DRAMATIC SCENES

Kisses than sleep: so thinking, I heav'd up  
Slowly my elbow from above the pillow,  
And, when I saw it woke thee not, went forth. 20

*Margaretta.* I would have been awaken'd for a kiss,  
And a good-bye, or either, if not both.

*John.* Thy dreams were not worth much then.

*Margaretta.* Few dreams are;  
But . . . . .

*John.* By my troth! I will intrench upon  
The woman's dowry, and will contradict,  
Tho' I should never contradict again.  
I have got more from dreams a hundred-fold  
Than all the solid earth, than field, than town,  
Than (the close niggard purse that cramps my fist)  
The mine will ever bring me.

*Margaretta.* So have I, 30  
And so shall each indeed, if this be true.

*John.* What was it then? for when good dreams befall  
The true of heart, 'tis likely they come true . .  
A vein of gold? ay? silver? copper? iron?  
Lead? sulphur? alum? alabaster? coal?  
Shake not those ringlets nor let down those eyes,  
Tho' they look prettier for it, but speak out.  
True, these are not thy dainties.

*Margaretta.* Guess again.

*John.* Crystalline kitchens, amber-basted spits  
Whizzing with frothy savory salamanders, 40  
And swans that might, so plump and pleasant-looking,  
Swim in the water from the mouths of knights;  
And ostrich-eggs off coral woods (the nests  
Outside of cinnamon, inside of saffron,  
And mortar'd well, for safety-sake, with myrrh,)  
Serv'd up in fern leaves green before the Flood?

*Margaretta.* Stuff! you will never guess it, I am sure.

*John.* No? and yet these are well worth dreaming of.

*Margaretta.* Try once again.

*John.* Faith! it is kind to let me. 50  
Under-ground beer-cascades from Nuremberg?  
Rhine vintage stealing from Electoral cellars,  
And, broader than sea-baths for mermaid brides,  
With fluits upon the surface strides across,  
Pink conchs, to catch it, and to light it down;

25 dowry] dowery *T.*

32 befall] befall 1846.

## THE PARENTS OF LUTHER

And music from basaltic organ-pipes

For dancing; and five fairies to one man.

*Margaretta.* Oh his wild fancies! . . . Are they innocent?

*John.* I think I must be near it by that shrug.

Spicy sack-posset, roaring from hot springs

And running off like mad thro' candied cliffs,

60

But catching now and then some fruit that drops . . . . .

Shake thy head yet? why then thou hast the palsy.

Zooks! I have thought of all things probable

And come to my wit's end.

What canst thou mean?

*Margaretta.* Nay, I have half a mind now not to tell.

*John.* Then it is out . . . Thy whole one ill could hold it.

A woman's mind hates pitch upon its seams.

*Margaretta.* Hush! one word more! and then my lips are closed.

*John.* Pish! one more word! and then my lips . . .

*Margaretta.*

O rare

Impudent man! . . . and such discourse from you!

70

I dreamt we had a boy . . .

*John.*

A wench, a wench . . . .

A boy were not like thee.

*Margaretta.*

I said a boy.

*John.* Well, let us have him, if we miss the girl.

*Margaretta.* My father told me he *must* have a boy,

And call him Martin (his own name) because

Saint Martin both was brave and cloth'd the poor.

*John.* Hurrah then for Saint Martin! he shall have

Enough to work on in this house of ours.

*Margaretta.* Now do not laugh, dear husband! but this dream  
Seem'd somewhat more.

*John.*

So do all dreams, ere past.

80

*Margaretta.* Well, but it seems so stil.

*John.*

Aye, twist my fingers,

Basketing them to hold it.

*Margaretta.*

Never grave!

*John.* I shall be.

*Margaretta.*

That one thought should make you now.

*John.* And that one tap upon the cheek to boot.

*Margaretta.* I do believe, if you were call'd to Heaven  
You would stay toying here.

*John.*

I doubt I should.

Methinks I set my back against the gate,

56 fairies] faeries *T.*

64 wit's] wits' 1846.

81 stil] still *T.*, 1846.

## DRAMAS AND DRAMATIC SCENES

Thrown open to me by this rosy hand,  
And look both ways, but see more heaven than earth:  
Give me thy dream: thou puttest it aside: 90  
I must be feasted: fetch it forth at once.

*Margaretta.* Husband! I dreamt the child was in my arms,  
And held a sword, which from its little grasp  
I could not move, nor you: I dreamt that proud  
But tottering shapes, in purple filagree,  
Pull'd at it, and he laught.

*John.* They frighten'd thee!

*Margaretta.* Frighten'd me! no: the infant's strength prevail'd.  
Devils, with angel's faces, throng'd about;  
Some offer'd flowers, and some held cups behind,  
And some held daggers under silken stoles. 100

*John.* These frighten'd thee, however.

*Margaretta.* He knew all;  
I knew he did.

*John.* A dream! a dream indeed!

*He* knew and laught!

*Margaretta.* He sought his mother's breast,  
And lookt at them no longer.

All the room  
Was fill'd with light and gladness.

*John.* He shall be  
Richer than we are; he shall mount his horse . .  
A feat above his father; and be one  
Of the duke's spearmen.

*Margaretta.* God forbid! they lead  
Unrighteous lives, and often fall untimely.

*John.* A lion-hearted lad shall Martin be. 110

*Margaretta.* God willing; if *his* servant; but not else.  
I have such hopes, full hopes, hopes overflowing.

*John.* A grave grand man, half collar and half cross,  
With chain enough to hold our mastiff by,  
Thou fain would'st have him. Out of dirt so stiff,  
Old Satan fashioneth his idol, Pride.

*Margaretta.* If proud and cruel to the weak, and bent  
To turn all blessings from their even course  
To his own kind and company, may he  
Never be great, with collar, cross, and chain; 120

95 filagree] so in 1846, filigree T, flagee P. (mispr.). 96 thee!] thee?  
1846. 98 angel's] angels' 1846. 111 his] his T. 112 overflowing]  
overflowed T.

## THE PARENTS OF LUTHER

No, nor be ever angel, if, O God!  
He be a fallen angel at the last.

(*After a pause.*)

Uncle, you know, is sacristan; and uncle  
Had once an uncle who was parish priest.

*John.* He was the man who sung so merrily  
Those verses which few scholars understand,  
Yet which they cannot hide away, nor drive  
The man from memory after forty years.

*Margaretta.* (*sings*) *Our brightest pleasures are reflected pleasures,  
And they shine sweetest from the cottage-wall.*

130

*John.* The very same.

*Margaretta.* We understand them, John!

*John.* An inkling. But your uncle sacristan  
Hath neither sword nor spur.

*Margaretta.* It was a sword,  
A flaming sword, but innocent, I saw;  
And I have seen in pictures such as that,  
And in the hands of angels borne on clouds.  
He may defend our faith, drive out the Turk,  
And quench the crescent in the Danaw stream.

*John.* Thou, who begannest softly, singest now  
Shrill as a throstle.

*Margaretta.* Have we then no cause  
To sing as throstles after sign thus strange?

140

*John.* Because it was so strange, must we believe  
The rather?

*Margaretta.* Yes; no fire was in the house,  
No splinter, not a spark: the virgin's chin  
Shone not with rushlight under it; 'twas out,  
For night was almost over, if not past,  
And the Count's chapel has not half that blaze  
On the Count's birth-day, nor the ball at night.  
Ah surely, surely fare like our's sends up  
No idle fumes; nor wish nor hope of mine  
Fashion'd so bright a substance to a form  
So beautiful . . . There must be truth in it.

150

*John.* There shall be then. Your uncle's sacristy  
Shall hold the armour quite invisible,  
Until our little Martin some fine day

121, 122 angel] Angel *T*.

125 sung] sang *T*.

127 cannot] can not 1846.

131 We] *We* 1846.

136 angels] Angels *T*.

138 crescent] Crescent *T*.

144 virgin's] Virgin's *T*., 1846.

148 ball] hall 1846.



## DRAMAS AND DRAMATIC SCENES

Bursts the door open, spurr'd, caparison'd,  
 Dukes lead his bridle, princes tramp behind.  
 He may be pope . . . . who knows?

*Margaretta.* Are you in earnest?

But if he should be pope, will he love us?  
 Or let us (O yes sure he would!) love *him*? 160  
 Nor slink away, ashamed? Pope, no; not pope,  
 But bishop (ay?) he may be? There are few  
 Powerfuller folks than uncle Grimmermann.  
 Promise he scarce would give us, but a wink  
 Of hope he gave, to make a chorister.

*John.* If thou wilt find materials, were his words.

*Margaretta.* I did not mark the words; they were too light:  
 And yet he never breaks his troth.

*John.* Not he:

No, he would rather break his fast ten times.  
 Do not look seriously . . . . when church allows, 170  
 I mean; no more; six days a week; not seven.  
 I have seen houses where the Friday cheese  
 Was not (in *my* mind) cut with Thursday knife.

*Margaretta.* O now for shame! such houses cannot stand.

Pr'ythee talk reason . . . . As the furnace-mouth  
 Shows only fire, so your's shows laughter only.  
 Choristers have been friars . . . . our's may be . . . .  
 And then a father abbot.

*John.* At one leap,

As salmon up Schaffhausen.

*Margaretta.* Just the same . . . .

Then . . . .

*John.* Ring the bells! Martin is pope, by Jove! 180

170 church] Church *T.*, 1846.  
 Pope, 1846.

174 cannot] can not 1846.

180 pope]

## TWO DRAMATIC SCENES

BY WALTER SAVAGE LANDOR, ESQ.

[Published in 1838 in *The Book of Beauty* for 1839; reprinted 1846. Text *Book of Beauty*.]

[Scene, Tower of London, May 18, 1536.]

### CHARACTERS.

Anne Boleyn. Sir William Kingston. Constable of the Tower.]

*Anne Boleyn.* Is your liege ill, sir, that you look so anxious?

*Constable of the Tower.* Madam!

*Anne.* I would not ask what you may wish  
To keep a secret from me; but indeed  
This right, I think, is left me . . I would know  
If my poor husband is quite well to-day.

*Constable.* Pardon me, gracious lady! what can prompt  
To this inquiry?

*Anne.* I have now *my* secret.

*Constable.* I must report all questions, sayings, doings,  
Movements, and looks of yours. His Highness may  
Be ruffled at this eagerness to ask  
About his health.

10

*Anne.* I am used to ask about it.  
Beside, he may remember . . .

*Constable.* For your Highness  
Gladly will I remind our sovran Lord  
Of any promise.

*Anne.* Oh, no! do not that!  
It would incense him: he made only one,  
And Heaven alone that heard him must remind him!  
Last night, I do suspect, but am not sure,  
He scarcely was what kings and husbands should be.  
A little wine has great effect upon  
Warm hearts (and Henry's heart *was* very warm)  
And upon strong resentments . . . I do fear  
He has those too . . But all his friends must love him.  
He may have past (poor Henry!) a bad night,  
Thinking upon his hasty resolution.

20

*Constable.* Lady! I grieve to tell you, worse than that . .  
Far worse!

*Anne.* Oh, mercy, then! the child! the child!  
Why not have told me of all this before?

*Title.* 1846 substitutes: HENRY THE EIGHTH AND ANNE BOLEYN.

*Sub-titles.* By . . . Esq. om. 1846, which has for first scene: Scene in the Tower. Anne Boleyn and a Constable of the Tower. [a deleted by Landor in a copy of 1846 ed.]

## DRAMAS AND DRAMATIC SCENES

What boots it to have been a guiltless wife,  
 When I, who should have thought the first about it,  
 Am an ill mother? Not to think of thee, 30  
 My darling! my Elizabeth! whose cradle  
 Rocks in my ear and almost crazes me.  
 Is she safe? Tell me, tell me, is she living?

*Constable.* Safe, lady, and asleep in rosy health,  
 And radiant (if there yet be light enough  
 To shew it on her face) with pleasant dreams,  
 Such as young angels come on earth to play with.

*Anne.* Were I but sure that I could dream of her  
 As I, until last autumn, oft have done, 40  
 Joyously, blithely, only waking up  
 Afraid of having hurt her by my arms  
 Too wildly in my rapture thrown around her,  
 I would lay down my weary head, and sleep,  
 Although the pillow be a little strange,  
 Nor like a bridal or a childbed pillow.

*Constable.* Oh, spare those words!

*Anne.* Why spare them? when I feel  
 Departure from this world would never be  
 Departure from its joys: the joys of heaven  
 Would mingle with them scarcely with fresh sweetness.

*Constable (falling on his knees).* My queen!

*Anne.* Arise, sir constable!

*Constable.* My queen!

Heaven's joys lie close before you.

*Anne.* And you weep? 51

Few days, I know, are left me; they will melt  
 All into one, all pure, all peaceable . .  
 No starts from slumber into bitter tears,  
 No struggles with sick hopes and wild desires,  
 No cruel father cutting down the tree  
 To crush the child that sits upon its boughs  
 And looks abroad . . too tender for suspicion,  
 Too happy even for hope, maker of happiness.  
 I could weep too, nor sinfully, at this. 60

Thou knowest, O my God! thou surely knowest  
 'Tis no repining at thy call or will.

(*Constable, on his knees, presents the Writ of Execution.*)

I can do nothing now . . take back that writing,

<sup>36</sup> shew] show 1846.  
<sup>51</sup> weep?] weep! 1846.

<sup>46</sup> Oh, spare! O lady! spare 1846.  
<sup>57</sup> boughs] bough 1846.

I feel] om. 1846.

## TWO DRAMATIC SCENES

And tell them so, poor souls! Say to the widow  
I grieve, and can *but* grieve for her; persuade her  
That children, although fatherless, are blessings;  
And teach those little ones, if e'er you see them,  
They are not half so badly off as some.

Fold up the paper . . put it quite aside . .

I am no queen; I have no almoner . .

70

Ah, now I weep indeed! Put, put it by.

Many . . I grieve (yet, *should* I grieve?) to think it,

Many will often say, when I am gone,

They once had a young queen to pity them.

Nay, though I mention'd I had nought to give,

Yet dash not on your head, nor grapple so

With those ungentle hands, while I am here,

A helpless widow's innocent petition.

Smoothe it; return it with all courtesy:

Smoothe it, I say again: frame some kind words

80

And see they find their place, then tender it.

What! in this manner gentlemen of birth

Present us papers? turn they thus away,

Putting their palms between their eyes and us?

Sir! I was queen . . and you were kind unto me

When I was queen no longer . . why so changed?

Give it . . but what is now my signature?

Ignorant are you, or incredulous,

That not a clasp is left me? not a stone

The vilest; not chalcedony; not agate.

90

Promise her all my dresses, when . . no, no . .

I am grown superstitious; they might bring

Misfortune on her, having been Anne Boleyn's.

*Constable.* Lady! I wish this scroll could suffocate

My voice. One order I must disobey,

To place it in your hand and mark you read it.

I lay it at your feet, craving your pardon

And God's, my lady!

*Anne.*

Rise up; give it me;

I know it ere I read it, but I read it

Because it is the king's, whom I have sworn

100

To love and to obey.

*Constable (aside).* Her mind's distraught!

Alas, she smiles!

*Anne.*

The worst hath long been over:

Henry loves courage; he will love my child

## DRAMAS AND DRAMATIC SCENES

For this; although I want more than I have;  
And yet how merciful at last is Heaven  
To give me but thus much for her sweet sake.

### SCENE IN EPPING FOREST

[May 19, 1536.]

HENRY, *Courtiers, Hounds, &c.*

*Henry.* Northumberland! pray tell me, if thou canst,  
Who is that young one in the green and gold?  
Dost thou not see her? hast thou left both eyes  
Upon the bushes?

*Northumberland.* There are many, sir,  
In the same livery.

*Henry.* *Her* I mean; her yonder  
On the iron-gray with yellow round his ears.  
Impudent wench! she turns away her cheek!

*Northumberland.* (after inquiring.)  
The Lady Katharine Parr, an' please your Highness.

*Henry.* Faith! she *doth* please me. What a sap is rising  
In that young bud! how supple! yet how solid! 10  
What palpable perfection! ay, Lord Arundel!

*Arundel.* A bloom well worthy of a monarch's bower,  
Where only one more lovely smiles beside him.

*Henry.* Though spring is stirring, yet give me the summer . .  
I can wait yet . . though, some day, not far off,  
I would confer with her at Hampton-Court . .  
Merely to ask her how she likes the chase:  
We shall not have another all this season:  
The stag alone can help us on in May:  
To-morrow is the twentieth.

20  
Hark! the knell  
From Paul's! . . the Tower-gun, too!

I am right enough!  
(Claps his hands.)  
I am a widower! [Again claps his hands.]

By this hour to-morrow

### SECOND SCENE.

*For Epping Forest in heading of second scene 1846 substitutes; Richmond Chase.  
[See notes at end of volume.]*

*5 Her I mean;]* I mean 1846. 11 Arundel!] Surrey? 1846. 12 Arundel.]  
*Surrey [as speaker] 1846. 15 yet. day,] yet. Some day, one 1846.*

## ANDREA OF HUNGARY

Sunny Jane Seymour's long and laughing eyes  
Shall light me to our chamber.

Lords! prick on!

The merry hounds are chiding! To the chase  
To-day! our coronation for to-morrow.

26

*After l. 26 1846 adds:*

How sweetly that bell warbled o'er the water.

*Norfolk.* I like it better than the virginals.

*Suffolk.* They are poor music.

*Norfolk.*

Songs but make them worse.

*Henry.* Come; prick we onward. Shall we have a race?

*Surrey.* We are well mounted; but the youngest man

Will win, for majesty sits lightly on him.

*Henry.* It may well be. I have lost half my weight  
This morning, lithesome as I was before.

Away!

*Norfolk.* His saddle swells its bolstered back  
Already full two hundred yards before us.

## ANDREA OF HUNGARY

AND

## GIOVANNA OF NAPLES

[Published 1839; reprinted 1846. The Prologue was also printed in Madden's *The Countess of Blessington*, 1855. Text, 1839. See notes at end of volume.]

### MALE CHARACTERS.

ANDREA.

FRA RUPERT.

CARACCIOLI.

CARAFFA.

BOCCACCIO.

MAXIMIN, *a Soldier.*

KLAPWRATH,

ZINGA,

PSEIN,

PAGE.

GARISENDO, *a Peasant.*

} *Hungarian Officers.*

### FEMALE CHARACTERS.

GIOVANNA, *Queen.*

SANCIA, *Queen Dowager.*

MARIA, *Sister of Giovanna.*

MARIA OF SICILY, *Half-sister.*

FILIPPA, *Foster-mother.*

PETRONILLA, *a Peasant.*

### PROLOGUE.

MY verse was for thine eyes alone,  
Alone by them was it repaid;  
And stil thine ear records the tone  
Of thy grey minstrel, thoughtful maid!

*Title.* AND om. 1846, which after NAPLES adds: AND FRA RUPERT: A TRILOGY.

*Headlines:* MALE om. 1846. heading FEMALE CHARACTERS om. 1846. 3 stil] still  
1846. 4 thoughtful] gentle 1855.

## DRAMAS AND DRAMATIC SCENES

Amid the pomps of regal state,  
Where thou, O Rose! art call'd to move,  
Thee only Virtue can elate,  
She only guide thy steps to Love.

Sometimes, when dark is each saloon,  
Dark every lamp that crown'd the Seine, 10  
Memory hangs low Amalfi's moon  
And lights thee o'er Salerno's plain,

And onward, where Giovanna bore  
Keen anguish from envenom'd tongues:  
Her fame my pages shall restore,  
Thy pity shall requite her wrongs.

ANY profits which may arise to the Author from this Edition, he has requested the Publisher will transmit to Grace Darling. [L.; *om.* 1846.]

6 Rose] 1855 has blank space. The prologue was addressed to Miss Rose Paynter afterwards Lady Graves Sawle. [W.] For ll. 7-8 1855 substitutes:

Nothing wilt ever thou deem great  
But virtue—nothing bright, but love.

12 Salerno's] Sorrento's 1855. 13 where] when 1855 (*mispr.*). 14 Keen  
... from] Corroding chains 1855.

## ANDREA OF HUNGARY

### ACT I.

#### SCENE I. PALACE AT NAPLES [? 1342].

ANDREA and GIOVANNA.

*Andrea.* What say you now, Giovanna! shall we go  
And conquer France? Heigho! I am sadly idle;  
My mighty mind wants full activity.

*Giovanna.* Andrea! be contented; stay at home;  
Conquer? you've conquer'd me.

*Andrea.* Ah rebel queen!  
I doubt it: we have had war first, however,  
And parleys, and all that.

*Giovanna.* You might have more  
Before you conquer the strong cities there.

*Andrea.* England, they tell me, hath as much of France  
As France hath. Some imagine that Provenza 10  
Is half-and-half French land. How this may be

2 Heigho!] Heigho? 1846.

## ANDREA OF HUNGARY

I cannot tell; I am no theologian.

Giovanna . . in your ear . . I have a mind

To ride to Paris, and salute the king,

And pull him by the beard, and make him fight.

*Giovanna.* Know that french beards have stiffer hairs than german,\*  
And crackle into flame at the first touch.

*Andrea.* 'Sblood! like black cats! But only in the dark?

*Giovanna.* By night or day, in city or in field.

*Andrea.* I never knew it: let the Devil lug them 20  
For me then! they are fitter for his fist.

Sure, of all idle days the marriage-day

Is idlest: even the common people run

About the streets, not knowing what to do,

As if they came from wedding too, poor souls!

This fancy set me upon conquering France.

*Giovanna.* And one hour only after we are united?

\* Hungary and Germany were hostile. [L.]

12 cannot] can not 1846.

16 french] French 1846.

german] German 1846.

### [ACT I.] SCENE II.

*MARIA enters.*

*Andrea.* Maria! where are you for? France or Naples?

She heard, she smiled . . Here's whispering! This won't do . .

[*Going; but stops, pacified.*]

She may have secrets . . they all have . . I'll leave 'em. [*Goes.*]

*Giovanna.* Unsisterly! unfriendly!

*Maria.* Peace! Giovanna!

*Giovanna.* That word has sign'd it. I have sworn to love him.

*Maria.* Ah, what a vow!

*Giovanna.* The harder to perform  
The greater were the glory: I will earn it.

*Maria.* How can we love . . .

*Giovanna, interrupting.* Mainly, by hearing none  
Decry the object; then, by cherishing

The good we see in it, and overlooking

What is less pleasant in the paths of life.

All have some virtue if we leave it them

In peace and quiet; all may lose some part

By sifting too minutely bad and good.

The tenderer and the timider of creatures

Often desert the brood that has been handled

10



## DRAMAS AND DRAMATIC SCENES

Or turn'd about, or indiscreetly looked at.  
The slightest touches, touching constantly,  
Irritate and inflame.

*Maria, touching her shoulder.* Giovanna mine!  
These rhetoric-roses are supremely sweet,  
But hold! the jar is full. I promise you  
I will not steal up with a mind to snatch,  
Or pry too closely where you bid me not,—  
But for the nest you talk about . .

20

*Giovanna.* For shame!  
What nest?

*Maria.* That nest your blushes gleam upon.  
O! I will watch each twig, each feather there,  
And, if my turning, tossing, hugging, does it,  
Woe to Giovanna's little bird, say I.

*Giovanna.* Seriously, my sweet sister!

*Maria, interrupting.* Seriously  
Indeed! What briars ere we come to that!

30

*Giovanna.* I am accustomed to Andrea's ways,  
And see much good in him.

*Maria.* I see it too.

*Giovanna.* Fix upon that your eyes; they will grow brighter,  
Maria, for each beauty they discover.

17 Or] And 1846. looked] lookt 1846.

19, touching . . . shoulder] om. 1846.

### [ACT I.] SCENE III.

ANDREA, FRA RUPERT.

*Andrea.* Well met again, Fra Rupert! Why not, though,  
At church with us? By this humility  
You lost the prettiest sight that ever was.

*Fra Rupert.* I know what such sights are.

*Andrea.* What?

*Fra Rupert.* Vanity.

*Andrea.* Exact the thing that everybody likes.

*Fra Rupert.* You young and heedless!

*Andrea.* We pass lightly over,

And run on merrily quite to the end;  
The graver stumble, break their knees, and curse it:  
Which are the wiser? Had you seen the church!

10

The finest lady ever drest for court  
A week-day peasant to her! By to-morrow

*After heading SCENE III. 1846 has ANOTHER ROOM IN THE PALACE.*

## ANDREA OF HUNGARY

There's not a leg of all the crowd in Naples  
 But will stand stiff and ache with this day's tiptoe;  
 There's not a throat will drop its paste-tape down  
 Without some soreness from such roaring cheers;  
 There's not a husband but whose ears will tingle  
 Under his consort's claw this blessed night  
 For sighing "*What an angel is Giovanna!*"

*Fra Rupert.* Go, go! I cannot hear such ribaldry.

*Andrea.* Rather should you have heard, as there you might, 20  
 Quarrelsome blunder-headed drums, o'erpowered  
 By pelting cymbals; then complaining flutes,  
 And boy-voiced fifes, lively, and smart, and shrill;  
 Then timbrels, where tall fingers trip, but trip  
 In the right place, and run along again;  
 Then blustering trumpets, wonder-wafting horns,  
*Evvivas* from their folks, *hurrahs* from ours,  
 And songs that pour into both ears long life  
 And floods of glory and victory for ever.

*Fra Rupert.* What signify these fooleries? In one word, 30  
*Andrea,* art thou king?

*Andrea.* I fancy so.  
 The people never give such hearty shouts  
 Saving for kings and blunders.

*Fra Rupert.* Son! beware,  
 Lest, while they make the one, they make the other.

*Andrea.* How must I guard against it?

*Fra Rupert.* Twelve whole years  
 Constantly here together, all the time  
 Since we left Hungary, and not one day  
 But I have labored to instill into thee,  
*Andrea!* how wise kings must feel and act.

*Andrea.* But, father, who let *you* into the secret? 40

*Fra Rupert.* I learnt it in the cloister.

*Andrea.* Then no doubt  
 The secret is worth knowing; many are  
 (Or songs and fables equally are false)  
 Among those whisper'd there.

*Fra Rupert.* Methinks, my son,  
 Such words are lighter than beseems crown'd heads,  
 As thine should be, and shall be, if thou wilt.

19 cannot] can not 1846      21 o'erpowered] o'erpower'd 1846.      35 Twelve]  
 so in errata 1839 and text 1846; first printed Ten.      38 labored] labour'd 1846.  
 46 shall] shalt 1839 (corr. in errata).

## DRAMAS AND DRAMATIC SCENES

*Andrea.* Ay, father, but it is not so as yet;  
Else would it jingle to another crown,  
With what a face beneath it! What a girl  
Is our Giovanna!

*Fra Rupert.* By the saints above! 50  
I thought it was a queen, and not a girl.

*Andrea.* There is enough in her for both at once.  
A queen it shall be, then, the whole day long.

[FRA RUPERT *impatient.*

Nay, not a word, good Frate! the whole day,  
*Ave-Maria* ends it, does it not?  
I am so glad, so gamesome, so light-hearted,  
So fond, I (sure!) am long steps off the throne.

*Fra Rupert.* And ever may'st be, if thou art remiss  
In claiming it.

*Andrea.* I can get anything 60  
From my Giovanna. You would hardly guess  
What she has given me. Look here!

*Fra Rupert.* A book?

*Andrea.* King Solomon.

*Fra Rupert.* His *Song*? To seculars?  
I warrant she would teach it, and thou learn it.

*Andrea.* I'll learn it thro', I'll learn it every verse.  
Where does the *Song* begin? I see no rhymes.

*Fra Rupert.* The *Proverbs*! Not so bad!

*Andrea.* Are songs then proverbs?  
And what is this hard word?

*Fra Rupert.* *Ecclesiastes.*

*Andrea.* But look! you have not seen the best of it.  
What pretty pictures! what broad rubies! what 70  
Prodigious pearls! seas seem to roll within,  
And azure skies, as ever bent above,  
Push their pink clouds, half-shy, to mingle with 'em.

*Fra Rupert.* I am not sure this book would do thee harm,  
But better let me first examine it. [He takes it.

*Andrea.* You shall not have it; give it me again.

*Fra Rupert.* Loose it, I say, Andrea!

*Andrea.* I say no!

*Fra Rupert.* To me?

*Andrea.* Dost think I'd say it to Giovanna?  
Beside, she gave it me: she has read in it  
With her own eyes, has written latin in it

84 thro'] through 1846. 76 no!] no/ 1846.

## ANDREA OF HUNGARY

With her own fingers, . . for who else could write 80  
 Distinctly such small letters? . . You yourself,  
 Who rarely have occasion for much latin,  
 Might swear them to be latin in ten minutes.  
 Another thing . . the selfsame perfume clings  
 About those pages as about her bosom.

*Fra Rupert, starts.* Abomination! Know all that!

*Andrea.*

Like matins.

Thence, tho' she turn'd quite round, I saw her take it  
 To give it me. Another thing . . the people  
 Bragg'd of my mettle half an hour ago,  
 And I will show I have it, like the best. 90  
 Another thing . . forgettest thou, Fra Rupert,  
 I am a husband?

*Fra Rupert.* Seven years old thou wert one.\*

*Andrea.* Ha, but! ha, but! seven years upon seven years  
 Could not make me the man I am to-day.

*Fra Rupert.* Nor seventy upon seven a tittle wiser.

*Andrea.* Why did not you then make me while you could?  
 You taught me nothing, and would let none teach me,  
 No, not our king himself, the wisest man  
 In his dominions, nor more wise than willing.  
 Forsooth! you made a promise to my father 100  
 That nobody should filch my faith and morals,  
 No taint of learning eat skin-deep into me!  
 And good king Robert said, *If thus my brother*  
*Must have it . . if such promise was exacted . .*

*Fra Rupert.* All have more knowledge than they well employ.  
 Upbraidest thou thy teacher, guardian, father?

*Andrea.* Fathers may be, alas! too distant from us,  
 Guardians may be too close . . but, teacher? teacher?

*Fra Rupert.* Silence!

*Andrea, retreating.* He daunts me: yet, some day *cospetto!*

*Fra Rupert.* What mutterest thou?

*Andrea, to himself.* I will be brave, please God! 110

*Fra Rupert, suppressing rage.* Obstinate sinners are alone unpar-  
 doned:

I may forgive thee after meet repentance,  
 But must confer with thee another time  
 On that refractory untoward spirit.

\* Andrea and Giovanna were contracted when he was seven, she five. [L.] But in September 1333, when they were affianced, Andrea was five and Giovanna seven. [W.]

103-4 *itals.*] rom. quoted 1846.

## DRAMAS AND DRAMATIC SCENES

*Andrea, to himself.* He was then in the right (it seems) at last.  
*Fra Rupert.* I hear some footsteps coming hitherward.

[ACT I.] SCENE IV.

GIOVANNA and FILIPPA.

*Fra Rupert, turns his back to them.* O those pestiferous women!

*Andrea.*

Ay, well spoken.

The most religious of religious men

Lifts up his arms and eyes, my sweet Giovanna,

Before your wonderous charms.

[*The Friar looks at him with rage and scorn.*]

*Giovanna.*

Simple Andrea!

Are they more wonderous than they were before?

Or are they more apparent now the robes

Are laid aside, and all those gems that made

My hair stand back, chiefly that mischievous

Malignant ruby (some fierce dragon's eye

Turn'd into stone) which hurt your finger so

10

With its vile crooked pin, for touching me,

When you should have but lookt, and not quite that.

*Fra Rupert, who had listened.* Come hither; didst thou hear her?

*Andrea.*

Every word;

And bear no rancour to her, tho' she scolds.

*Fra Rupert.* She might have waited twenty years beyond

This day, before she thought of matrimony;

She talks so like a simpleton.

*Andrea.*

She does

Indeed: yet, father! it is very true:

The pin did prick me: she is not a simpleton

As far as memory goes.

[*The Friar looks up, then walks about impatiently.*]

Now, won't you mind me?

20

She is but very young, scarce seventeen;

When she is two years older, just my age,

Then shall you see her! more like me perhaps.

She might have waited . . you say well . . and would

Willingly, I do think; but I am wiser,

And warmer. Our Hungarian blood (ay, Frate!)

Is not squeez'd out of March anemones.

*Filippa.* Since, friar Rupert! here are met together

The lofty and the lowly, they and we,

If your austerity of life forbade

30

5 wonderous] wond'rous 1846.

19 not a] no 1846.

## ANDREA OF HUNGARY

To mingle with the world's festivities,  
Indulge, I pray you, in that luxury  
Which suits all seasons, sets no day apart,  
Excludes from its communion none, howe'er  
Unworthy, but partakes of God indeed . .  
Indulge in pardon.

*Fra Rupert.* Does a seneschal's  
Wife bend before me? Do the proud ones beg?

*Filippa.* Too proud I may be: even the very humblest  
May be too proud. I am, 'tis true, the widow  
Of him you mention. Do I beg? I do.  
Our queen commands me to remove ill-will.

40

*Fra Rupert.* There are commands above the queen's.

*Filippa.*

There are,

O holy man! obey we both at once!

*Giovanna, calls ANDREA.* Husband!

*Fra Rupert.* And not our king? most noble lady!

*Giovanna.* He, or I much mistake him, is my husband.

*Andrea.* Mistake me! not a whit: I am, I am.

*Giovanna.* If, O my husband! that dear name has power  
On your heart as on mine, now when first spoken,  
Let what is love between us shed its sweets  
A little wider, tho' a little fainter;  
Let all our friends this day, all yours, all mine,  
Be one another's, and not this day only.  
Persuade them.

50

*Andrea.* Can I?

*Giovanna.* You persuaded me.

*Andrea.* Ay, but you did not hate me; and your head  
Is neither grey nor tonsured; these are odds.

I never could imagine well, how folks

Who disagree in other things, agree

To make each other angry. What a game!

To toss back burs until the skin is full

On either side! Which wins the stake, I wonder?

60

*Fra Rupert, bursting away.* I have no patience.

*Andrea.*

I have, now he's gone.

How long were you contriving this grand scheme

To drive away the friar? Do you think

[*Whispers to GIOVANNA.*

He won't come after supper? Does he know

Our chamber?

*Giovanna.* Hush! Andrea!

*Andrea.*

In good earnest

## DRAMAS AND DRAMATIC SCENES

I fear him, and the fleas about his frock.  
 Let me go after him: he went in wrath:  
 He may do mischief, if he thinks it right,  
 As these religious people often do.

[ANDREA goes.

70

*Filippa.* Happy Andrea! Only fleas and friars  
 Molest him. Little he suspects the snares  
 About his paths; the bitter jealousies  
 Of Hungary; how pertinaciously  
 Mail'd hands grasp sceptres, how reluctantly  
 Loose them; how tempting are our milder clime  
 And gentler nation! He deserves our pity.

*Giovanna.* O! more than pity. If our clime, our nation,  
 Bland, constant, kind, congenial with each other,  
 Were granted him, how much more was withheld!  
 Sterile the soil is not! hard! hard! 'tis waste.

80

What buoyant spirits and what pliant temper!  
 How patient of reproof! how he wipes off  
 All injuries before they harden on him,  
 And wonders at affronts, and doubts they can be!  
 Then, his wild quickness! O the churl that bent it  
 Into the earth, colourless, shapeless, thriftless,  
 Fruitless, for ever! Had he been my brother,  
 I should have wept all my life over him;  
 But, being my husband, one hypocrisy  
 I must put on, one only ever will I.

90

Others must think, by my observance of him,  
 I hold him prudent, penetrating, firm,  
 No less than virtuous: I must place myself  
 In my own house (now indeed his) below him.

*Filippa.* I almost think you love him.

*Giovanna.*

He has few

Even small faults, which small minds spy the soonest;  
 He has, what those will never see nor heed,  
 Wit of bright feather, but of broken wing;  
 No stain of malice, none of spleen, about it.  
 For this, and more things nearer . . . for the worst  
 Of orphanage, the cruellest of frauds,  
 Stealth of his education while he played  
 Nor fancied he could want it; for our ties  
 Of kindred; for our childhood spent together;  
 For those dear faces that once smiled upon us  
 At the same hour, in the same balcony;

100

80 not . . . 'tis] not, but sadly 1846.

## ANDREA OF HUNGARY

Even for the plants we rear'd in partnership,  
Or spoil'd in quarrel, I do love Andrea.  
But, from his counsellors! . . .

*Filippa.* We shall elude  
Their clumsy wiles perhaps. The youth, methinks,  
Is tractable. 110

*Giovanna.* May wise men guide him then!  
It lies beyond my duty.

*Filippa.* But the wise  
Are not the men who guide the tractable.  
The first bold hand that seizes, holds them fast;  
And the best natures melt into the bad  
'Mid dances and carousals.

*Giovanna.* Let Andrea  
Be sparing of them!

*Filippa.* Evil there may be  
Where evil men preside, but greatly worse  
Is proud austerity than princely glee.

*Giovanna.* Heaven guard us! I have entered on a course 120  
Beleaguered with dense dangers: but that course  
Was first ordained in earth, and now in heaven.  
My father's spirit fill'd his father's breast,  
And peace and union in our family,  
They both foresaw, would be secured by ours.

*Filippa.* She who forgets her parent will forego  
All later duties: yes, when love has lost  
The sound of its spring-head, it grows impure,  
Tortuous, and spent at last in barren sand.

I owe these generous kings the bread I broke, 130  
The letters I pickt up: no vile sea-weed  
Had perisht more neglected, but for them.  
They would heap affluence on me; they did heap it;  
Next, honours: for these only I am ungrateful.

*Giovanna, smiling.* Ungrateful? thou? *Filippa!*

*Filippa.*

Most ungrateful.

With humble birth and humbler intellect  
The puff-ball might have bounced along the plain  
And blinded the beholder with its dust:  
But intellect let down on humble birth  
Writhes under titles, shrinks from every glance, 140  
At every question turns one fibre fresh  
For torture, and, unpullied and adrift,  
Burns its dull heart away in smouldering scorn.



## DRAMAS AND DRAMATIC SCENES

*Giovanna.* Where no etherial spirit fills the breast . .

*Filippa.* . . Honours are joys great as such breast can hold.

*Giovanna.* The happy then in courts are numberless;

We hear the contrary.

*Filippa.* Never believe

This, nor another ill report of them.

*Giovanna.* What?

*Filippa.* That the great are not great to their valets;

'Tis but their valets who can find their greatness. 150

*Giovanna.* I know that you have enemies.

*Filippa.* Thank God!

I might have else forgotten what I am,

And what he gave me ere he placed me here.

*Giovanna.* I never shall, *Filippa!*

*Filippa.* Think of those

Who rais'd our souls above us, not of me.

*Giovanna.* Oh! if my soul hath risen, if the throbs

Of gratitude now tell it me, if they

Who rais'd it must be thought of . . to my heart,

*Filippa!* for the heart alone can think.

*Filippa.* I first received thee in these arms; these arms 160

Shall loose thee last of living things, *Giovanna.*

### ACT II.

#### SCENE I. IN THE PALACE.

GIOVANNA, FIAMMETTA, MARIA.

*Maria.* And now, *Fiammetta*, tell me whence that name  
Which tickles thee so.

*Fiammetta.* Tell indeed! not I.

*Maria, to Giovanna.* Sister! you may command.

*Giovanna.* Command a sister?

Secrets are to be won, but not commanded.

I never heard the name before . . *Fiammetta* . .

Is that it?

*Maria.* That is it.

*Fiammetta.* For shame, *Maria!*

Never will I entrust you with a secret.

*Maria.* I do believe you like this one too well

Ever to let another mingle with it.

*Fiammetta, to herself.* I do indeed, alas!

*Giovanna.* Some gallant knight 10

Has carried off her scarf and bared her heart.

## ANDREA OF HUNGARY

But to this change of name I must withhold  
Assent, I like *Maria* so much better.

*Fiammetta*, points to MARIA. There is Maria yet.

*Giovanna*.

But where twin-roses

Have grown so long together, to snap one  
Might make the other droop.

*Fiammetta*.

Ha! now, Maria!

Maria! you are springed, my little quail!

*Giovanna*. Fiammetta! if our father were here with us,  
He would suspect some poet friend of his,  
Dealer in flames and darts, their only trade,  
Enchanted his Sicilian.

20

*Maria*.

Ho! ho! ho!

Proserpine never blusht such damask blushes  
When *she* was caught.

*Fiammetta*.

I am quite cool.

*Maria*.

The clouds

May be quite cool when they are quite as red;

Girls' faces, I suspect, are somewhat less so.

[FIAMMETTA runs off.]

*Giovanna*. Maria! dear Maria! she is flown.

Is the poor girl in love then?

*Maria*.

Til this hour

I thought it but a fancy, such as all

We children have: we all choose one; but, sure,

To run out of the room at the mere shadow!

30

*Giovanna*. What would *you* do?

*Maria*.

Wait till he came himself.

*Giovanna*. And then?

*Maria*.

Think seriously of running off,

Until I were persuaded it was civil.

27 Til] Til 1846.

### [ACT II.] SCENE II.

*Andrea*. What have ye done to little Sicily?  
She ran so swiftly by me, and pusht back  
My hand so smartly when I would have stopt her,  
I think you must have vext her plaguily  
Amongst you.

*Maria*. She was vext, but not by us.

*Andrea*. Yes, many girls are vext to-day. One bride  
Sheds fifty thorns from each white rose she wears,  
I did not think of that. (*To Maria*.) You did, no doubt?

5 Amongst] Among 1846.

## DRAMAS AND DRAMATIC SCENES

*Maria.* I wear white roses too, as well as she:  
Our queen's can have no thorns for us.

*Andrea.* Not one? 10

*Maria.* No, nor for any in this happy realm.

*Andrea.* Ah now! this happy realm! Some people think  
That I could make it happier.

*Giovanna.* I rejoice  
To hear it.

*Andrea.* Are you glad, my little bride?

*Giovanna.* Most glad. O never disappoint their hopes!  
The people are so kind! they love us so!

*Andrea.* They are a merry race: ay, very crickets,  
Chirruping, leaping. . . What they eat, God knows;  
Sunshine and cinders, may-be: he has sent  
Plenty of these, and they are satisfied. 20

*Giovanna.* Should *we* be, if they are?

*Andrea.* O then! a boon!  
To make them happy all their lives.

*Giovanna.* The boon  
To make them happier Heaven alone can grant.  
Hearken! If some oppressions were removed,  
Beyond my strength to manage, it were done.

*Andrea.* Nothing so easy. Not your strength indeed,  
But mine, could push a buffalo away.  
I have a little favour to request.

*Giovanna.* Speak.

*Andrea.* Give me then this kingdom, only this.  
I do not covet mountains to the north,  
Nor cities over cities farther west,  
Casal or Monferrato or Saluzzo,  
Asti or Coni, Ceva or Torino,  
Where that great river runs which spouts from heaven,  
Nor Aix nor Toulon, nor Marseille nor Nice  
Nor Avignon, where our good pope sits perchd;  
I only want this tidy little kingdom,  
To make it happy with this sword upon it.

*Giovanna.* The people and their laws alone can give it.

*Andrea.* Well, we can make the laws.

*Giovanna.* And people too? 40

*Andrea.* Giovanna! I do think that smile could make  
A thousand peoples from the dullest clay,  
And mould them to thy will.

*Giovanna.* Pure poetry!

## ANDREA OF HUNGARY

*Andrea.* Don't say it! or they knock me on the head!  
I ought to be contented; but they would  
Insist upon it. I have askt: here ends  
My duty: I don't want it for myself . .  
And yet those cities lookt like strings of bird-eggs,  
And tempted me above my strength. I only  
Repent of learning all their names for nothing.  
Let them hang where they are.

50

*Giovanna.*

Well said.

*Andrea.*

Who wants 'em?

I like these pictures better. What a store!  
Songs, proverbs, and a word as hard as flint,  
Enough for fifty friars to ruminate  
Amid their cheese and cobnuts after dinner.  
Read it me.

*Giovanna.* Which?

[*ANDREA points.*

*Giovanna.*

*Ecclesiastes.*

*Andrea.*

Right!

As you pronounce it, scarce a word of ours  
In Hungary is softer. What a tongue!  
Round, juicy, sweet, and soluble, as cherries.  
When Frate Rupert utter'd the same word,  
It sounded just as if his heard and breast,  
And all which there inhabit, had turn'd round  
Into his throat, to rasp and riddle it.  
I never shall forget *Ecclesiastes*!  
Only two words I know are pleasanter.

60

*Giovanna.* And which are they?

*Andrea, saluting her.*

*Giovanna and Carina.*

*Maria.* Unmanner'd prince!

*Andrea.*

Now the white rose sheds thorns.

55 dinner.] dinner, 1846.

[ACT II.] SCENE III.

SANCIA and FILIPPA.

*Sancia, smiling.* Step-mothers are not always quite at home  
With their queen-daughters.

*Giovanna.*

Yet queen-mothers are.

Step-mother you have never been to me,  
But kindest, fondest, tenderest, truest mother.

*Maria.* Are we not all your children?

## DRAMAS AND DRAMATIC SCENES

*Sancia.* All: where then  
Is fled our lively Sicily?

*Giovanna.* She is gone  
To her own chamber.

*Maria.* To read poetry.

*Sancia.* Where poetry is only light or flattering,  
She might read some things worse, and many better.  
I never loved the heroes of Romance, 10  
And hope they glide not in among the leaves.

*Maria.* And love you then their contraries?

*Sancia.* Those better.  
What clever speech, Maria, dost thou ponder?  
I see we differ.

*Maria.* Rather.

*Sancia.* Why so grave?  
Surely no spur is tangled in *thy* hem!

*Maria.* No, my regrets were all for you. What pity  
Andrea dropt upon our globe too late!  
A puissant antipode to all such heroes!

*Giovanna, smiling.* Intolerable girl! sad jealous creature!

*Sancia.* Where is he? I was seeking him.

*Maria.* There now. 20

*Sancia.* Or else I should not have return'd so soon  
After our parting at the Benediction. [Goes.

*Maria.* Sister! I fear my little flippancy  
Hurried Queen Sancia: why just now want *sposo*?

*Giovanna.* She did not smile, as you do, when she went.  
Fond as she is, her smiles are faint this morning.  
A sorrowing thought, pure of all gloom, o'ersprad  
That saintly face.

*Maria.* It did indeed.

*Giovanna.* She loves  
Us all, she loves our people too, most kindly.

*Maria.* Seeing none other than Hungarian troops 30  
At church about us, deeply did she sigh  
And say "*Ah! where are ours?*"

*Giovanna.* You pain me sadly.  
Queens, O Maria! have two hearts for sorrow;  
One sinks upon our Naples. Whensoever  
I gaze ('tis often) on her bay, so bright  
With sun-wove meshes, idle multitudes

5 All: where] All. Where 1846.  
text 1839, 1846.

27 o'ersprad] so in errata 1839; o'erspread in

## ANDREA OF HUNGARY

Of little plashing waves; when air breathes o'er it,  
 Mellow with sound and fragrance, of such purity  
 That the blue hills seem coming nearer, nearer,  
 As I look forth at them, and tossing down 40  
 Joyance for joyance to the plains below . .  
 To think what mannerless, unshorn, harsh-tongued  
 Barbarians from the Danube and the Drave  
 Infest them, I cast up my eyes to Heaven  
 Impatiently, despondently, and ask  
 Are such the guests for such festivities?  
 But shall they dare enthrall my poor Andrea?  
 Send, send for him: I would not he were harm'd,  
 Much less degraded. O for ministers  
 To guide my counsels and protect my people! 50  
 I would call round me all the good and wise.

*Sancia, returning.* Daughter! no palace is too small to hold them.  
 The good love other places, love the fields,  
 And ripen the pale harvest with their prayers.  
 Solitude, solitude, so dread a curse  
 To princes, such a blight to sycophants,  
 Is *their* own home, their healthy thoughts grow in it.  
 The wise avoid all our anxieties:

The cunning, with the tickets of the wise,  
 Push for the banquet, seize each vacant chair, 60  
 Gorge, pat their spaniel, and fall fast asleep.

*Giovanna.* Ah then what vigils are reserved for me!

*Maria.* Hark! spears are grounded.

*Giovanna.*

Officer! who comes?

*Officer.* Lady! the friar mounts the stairs; behind him  
 Those potent lords, Caraffa and Caraccioli.

*Giovanna.* Your chair, Queen Sancia, stands unoccupied:  
 We must be seated to receive the lords.  
 Is it not so?

*Sancia.* The queen must.

*Giovanna.* One queen only?

The younger first? we cannot thus reverse  
 The laws of nature for the whims of court. 70

[SANCIA is seated.]

There 's our kind mother! Just in time! they come.

47 enthrall] enthrall 1846.  
 text 1846; first printed FILIPPA.

52 Sancia, returning] so in errata 1839 and  
 69 cannot] can not 1846.

## DRAMAS AND DRAMATIC SCENES

### [ACT II.] SCENE IV.

FRA RUPERT, CARAFFA, and CARACCIOLI.

*Fra Rupert.* Lady! these nobles bring me with them hither,  
Fearing they might not win an audience  
On what concerns the welfare of the state,  
In such an hour of such a day as this.

*Giovanna.* Speak, gentlemen! You have much wronged yourselves,  
And me a little, by such hesitation.  
No day, methinks, no hour, is half so proper,  
As when the crown is placed upon my brow,  
To hear what are its duties.

*Caraffa.* Gracious queen!

We come to represent . .

*Fra Rupert, behind.* Speak out . . wrongs . . rights . . 10  
Religion.

*Caraffa to him.* You distract me.

*Fra Rupert, to CARACCIOLI.* Speak then thou.

See how attentively, how timidly,  
She waits for you, and blushes up your void!

*Caraccioli.* 'Tis therefore I want words.

*Fra Rupert.*

Hear mine then, boys!  
[Walks toward GIOVANNA.

Imprest with awe before such majesty,  
The hopes of Naples, whom their fathers deem  
On this occasion, this gay hour, from high  
Nobility, from splendour of equipments,  
Beauty of person, gracefulness of mien,  
And whatsoever courts are courtly by, 20  
Most fitted, and most likely to prevail  
Against those ancient frauds and artifices  
Which certain dark offenders weave about them . .  
These unsophisticated youths, foredoom'd  
Longest and most impatiently to suffer,  
Lay humbly at the footstool of your throne  
A list of grievances yet unredrest.

*Giovanna.* Give it me, gentlemen, we will peruse it  
Together.

*Fra Rupert.* They are more than scribe could pen.

*Giovanna, to FRA RUPERT.* Are they of native or imported growth? 30  
Your Reverence hath some practice in the sorting.  
Permit me to fill up your pause, Fra Rupert!

*Il. 1-4 Fra Rupert speaks but is not named as speaker in either ed.*

## ANDREA OF HUNGARY

On this occasion, this gay hour, methinks  
To urge impatience and foredoom of suffering  
Is quite untimely. High nobility  
And splendour of equipment are the last  
Of merits in Caraffas and Caracciolis.

[To them.

The delicacy that deferr'd the tender  
Of your important service, I appreciate,  
Venturing to augur but a brief delay.

40

Gentlemen! if your fathers bade you hither,  
I grieve to owe them more than I owe you,  
And trust, when next we see you, half the pleasure,  
Half, if not all, may be your own free gift.

[She rises, they go.

[ACT II.] SCENE V. PALACE GARDEN.

FRA RUPERT, CARAFFA, and CARACCILOLO.

*Fra Rupert.* The losel!

*Caraccioli.*

Saints! what graciousness!

*Caraffa.*

Was ever

So sweet a girl? He 's uglier than old Satan,  
Andrea . . I abhor him worse than ever. . .  
Curse on that Tartar, Turk, Bohemian,  
Hungarian! I could now half-strangle him.

*Fra Rupert.* We are dismiss.

*Caraffa.*

My speech might have done wonders.

*Fra Rupert.* Now, who (the mischief!) stops a dead man's blood?  
Wonders! ay truly, wonders it had done!  
Thou wert agape as money-box for mass,  
And wanted'st shaking more. What are our gains?

10

*Caraffa.* A vision the strain'd eyes can not inclose,  
Or bring again before them from the senses,  
Which clasp it, hang upon it, nor will ever  
Release it, following thro' eternity.

*Caraccioli.* I can retain her image, hear her words,  
Repeat, and tone them on each fibre here,  
Distinctly stil.

*Caraffa.* Then hast thou neither heart  
Nor brain, Caraccioli! No strife so hard  
As to catch one slight sound, one faintest trace,  
Of the high beauty that rules over us.  
Who ever seized the harmony of heaven,  
Or saw the confine that is nearest earth?

20

10 wanted'st] wantedst 1846.

17 stil] still 1846.



## DRAMAS AND DRAMATIC SCENES

*Fra Rupert.* I can bear youthful follies, but must check  
The words that run thus wide and point at heaven.  
We must warn laymen fairly off that ground.  
Are ye both mad?

*Caraffa.* One is; I swear to one:  
I would not be the man that is not so  
For empires girt with gold, worlds starr'd with women.  
A trance is that man's life, a dream be mine!  
Caraccioli's an ice-pit, covered o'er  
With straw and chaff and double-door'd and thatch'd,  
And wall'd, the whole dark space, with earthen wall.  
Why! Frate! all those groans of thine for heaven?  
Art toucht?

30

*Fra Rupert.* I have been praying fervently . .  
Despairingly I fear to say . . 'twere rash,  
Ungrateful, and ungodly.

*Caraffa.* He has brought  
The whole Maremma on me at one breath.  
My cold fit now comes over me. But, Frate!  
If we do feel, may we not say we do?

*Fra Rupert.* To feel is harm; to say it, may be none,  
Unless 'tis said with levity like thine.

40

*Caraffa.* Ah faith! I wish 'twere levity! The pagan  
That heaves up Etna, calls it very differently:  
I think the dog is better off than I am:  
He groans upon the bed where lies his torment,  
I very far away from where lies mine.

*Fra Rupert.* Art thou a Christian?

*Caraffa.* Father! don't be serious.

*Fra Rupert.* I must be.

*Caraffa.* Have not I most cause?

*Fra Rupert.*

Yea truly.

*Caraffa.* I am not over-given to complain,  
But nettles will sting all . .

*Fra Rupert.* . . who put their hands in.  
Caraccioli! be warn'd by this our friend  
What sufferings may arise from lawless love.  
Thine passeth its due bounds; it doth, Caraccioli!  
But thou canst conquer every wild desire;  
A high emprise! what high emprise but suits  
A true Caraccioli! We meet again . .  
I have some warnings, some reproofs, for him.

50

[CARACCIOLI goes.]

31 thatch'd] thatcht 1846.

42 pagan] sc. Typhoeus [W.]

## ANDREA OF HUNGARY

[ACT II.] SCENE VI

FRA RUPERT, CARAFFA.

*Fra Rupert.* Where walls are living things, have ears, eyes, mouths,  
Deemest thou, son Francesco! I alone  
Heard those most violent words about Andrea?

*Caraffa.* What words? I never thought about the man . .

About his wife some little . . true enough.

Some little? criminal it were to say it:

He who thinks little of such . . such perfection,  
Has left his thoughts among the worms that creep

In charnel-houses, among brainless skulls,

Dry bones, without a speck of blood, a thread

10

Of fibre, ribs that never cased a heart.

The volumes of the doctors of the church

Could not contain a tithe of it: their clasps,

Strong enough to make chains for Saracens,

Their timbers to build argosies, would warp

And split, if my soul's fire were pent within.

*Fra Rupert.* Remember, son Francesco! prince Andrea,

King rather (such the husband of a queen

Is virtually, and should be) king Andrea

Lives under my protection.

*Caraffa.* Well, what then?

20

*Fra Rupert.* What? Into mine own ear didst thou not breathe  
Traitorous threats?

*Caraffa.* I? Threats? About his queen?

*Fra Rupert.* Filthy! most filthy!

*Caraffa.* No, no: wandering thoughts

Fluttered in that direction; one thought, rather.

Doves have hot livers.

*Fra Rupert.* Be adultery

Bad as it will, yet treason, son Francesco!

Treason is far more difficult to deal with.

*Caraffa.* I do suspect it may be.

*Fra Rupert.* Saidst thou not

Thou couldst half-strangle that Hungarian?

*Caraffa.* Spake I so rashly?

*Fra Rupert.* I am a Hungarian.

30

*Caraffa.* Evident: but that noble mien would daunt

Moor, Usbeck, Abyssinian: and that strength!

A Switzer bear could not half-strangle it.

2 Francesco 1846] mispr. Francisco 1839.

## DRAMAS AND DRAMATIC SCENES

*Fra Rupert.* 'Twere martyrdom, 'twere martyrdom. The life  
Of kings hath swords and scaffolds round about it;  
A word might fling thee on them.

*Caraffa.* Such a word  
Must fall from holy lips, thenceforth unholy.

*Fra Rupert.* Guided by me and courage, thou art safe.

### ACT III.

#### SCENE I. IN THE PALACE.

##### ANDREA and FILIPPA.

*Andrea.* Many the stories you've repeated to me,  
Lady Filippa! I have clean forgotten 'em;  
But all the bloody giants every girl  
Before our bed-time threw into my night-cap,  
Lie safe and sound there stil.

*Filippa.* I quite believe  
You've not the heart to drive them out, my prince.

*Andrea.* Not I indeed. And then your sage advice!

*Filippa.* Is all that too forgotten?

*Andrea.* No, not all;  
But, dear Filippa, now that I am married,  
And sovrän (one may say) or next door to it,  
You must not give me any more advice . .  
Not that I mind it; but to save appearances.

10

[*She bends: he goes, but returns suddenly.*]

Lady Filippa! lady seneschal!

*Filippa.* My prince, command me.

*Andrea.* Solve me one more question.  
How happens it (while old men are so wise)  
That any foolish thing, advice or story,  
We call it an old woman's?

*Filippa.* Prince Andrea!  
I know not as for stories and advice;  
I only know, when *we* are disappointed  
In any thing, or teased with it, we scoff  
And call it an old man's.

20

*Andrea.* Ah spiteful sex!

*Filippa.* Here comes Maria: ask her no such questions.

*Andrea.* I wish Fra Rupert heard your words.

*Filippa.* To prove them?

*Maria.* Give him a nosegay at the door.

5 still] still 1846.

## ANDREA OF HUNGARY

*Andrea.*  
Such luxury.

He spurns

*Maria.* Since his arrival here,  
Perfumes, they tell me, are more general  
And tenfold dearer. Everybody wears them  
In self-defence: men take them with their daggers;  
Laundresses sprinkle them on vilest linen,  
Lest they be called uncleanly; round the churches  
What once were clouds of incense, now are canopies  
Of the same benzoin; kites could not fly thro';  
The fainting penitents are prone to catch  
At the priest's surplice as he passes by,  
And cry, above their prayers to Heaven for mercy,  
*Stop! stop! turn back! waft me a little yet.*

30

*Andrea.* The father is indeed more fox than civet,  
And stinks out sins like sulphur and stale eggs.  
[*To MARIA.*] You will not run away with him?

*Maria.* Tarantola!  
Worse than most venomous tarantola,  
He bites, and will not let us dance for it.

40

27 dearer. Everybody] dearer: everybody 1846.

[ACT III.] SCENE II. IN THE GARDENS OF CAPO DI MONTE.

*BOCCACCIO and FIAMMETTA.*

*Fiammetta.* I do not know whether it be quite right  
To listen, as I have, day after day  
And evening after evening.

*Boccaccio.* Are my sighs  
Less welcome in the garden and the bower,  
Than where loud organ bellow'd them away,  
And chorister and waxlight ran between?

*Fiammetta.* You sadly interrupted me at vespers:  
Never do that again, sir! When I pray  
I like to pray with all my heart. Bold man!  
Do you dare smile at me?

*Boccaccio.* The bold man first  
Was smiled at; was he not?

10

*Fiammetta.* No, no such thing:  
But if he was, it was because he sigh'd  
At the hot weather he had brought with him.

2 day . . . day] morn after morn 1846.

## DRAMAS AND DRAMATIC SCENES

**Boccaccio.** At the cold weather he fear'd coming on  
He sighed.

**Fiammetta.** And did it come?

**Boccaccio.** Too gracious lady!

**Fiammetta.** Keep *gracious lady* for dull drawing-rooms;  
**Fiammetta** is my name; I would know yours.

**Boccaccio.** *Giovanni.*

**Fiammetta.** That I know (*aside*). I ought, alas!  
Often with Acciaïoli and Petrarca  
I've seen you walking, but have never dared  
To ask your name from them; your house's name  
I mean, of course; our own names stand for nothing.  
You must be somebody of high estate.

**Boccaccio.** I am not noble.

**Fiammetta, shrinking back.** Oh! . . then! . .

**Boccaccio.** I must go!

That is the sentence, is it not?

**Fiammetta, runs and takes his hand.** Don't tell me  
Thou art not noble: say thou art most noble:  
Norman . . half-Norman . . quarter-Norman . . say it.

**Boccaccio.** Say an untruth?

**Fiammetta.** Only this one; my heart  
Will faint without it. I will swear to think it  
A truth, wilt thou but say it. 'Tis a truth:  
Thy only falsehood thou hast told already,  
Merely to try me. If thou art not noble . .  
Noble thou art, and shalt be!

[*She sobs and pauses: he presses her hand to his bosom.*  
Who gainsays it?

**Boccaccio.** A merchant's son, no better, is thy slave,  
**Fiammetta!**

**Fiammetta, smiling.** Now art thou disguised indeed.  
Come, show me specimens of turquoises,  
Amethysts, emeralds, diamonds . . out with 'em.

**Boccaccio.** A merchant's, and poor merchant's, son am I;  
Gems I have none to offer, but pure love  
Proof to the touchstone, to the crucible.

**Fiammetta.** What then or who is noble, and thou not?  
I have heard whispers that myself am not so  
Who am king Robert's daughter. We may laugh  
At those who are, if thou and I are none.

37 'em] them 1846.

## ANDREA OF HUNGARY

Thou art my knight, Giovanni! There now; take [*Giving him her scarf.*  
Thy patent of nobility, and wear it.

*Boccaccio, kisses it.* What other but were cobweb after this?

*Fiammetta.* Ha! kiss it! but take care you don't kiss me. [*Runs away.*

[ACT III.] SCENE III. IN THE PALACE.

SANCIA and FILIPPA.

*Sancia.* Even you, my dear Filippa, are alert  
As any of the girls, and giddy too:

You have dropt something now you cannot find.

*Filippa.* I have been busy, looking here and there  
To find Andrea.

*Sancia.* Leave him with his bride,  
Until they tire of saying tender things.

*Filippa.* Untender things, I fear, are going on.

He has been truant to the friar Rupert

Of late, who threatens him with penances

For leaving some injunction unperform'd.

10

And more perhaps than penances are near:

For sundry captains, sundry nobles, meet

At friar Anselm's cell; thither had sped

Fra Rupert. In the garden of Saint Clara

Voices were heard, and threats; then whispers ran

Along the walls. They walkt out, one by one,

Soldiers with shuffling pace unsoldierly,

Friars with folded hands, invoking heaven,

And hotly calm as night ere burst Vesuvius.

*Sancia.* Beyond the slight affronts all princes bear

20

From those who miss what others have obtain'd,

Andrea shall fear nothing. Heaven protects him.

*Filippa.* Heaven, in its equal dispensation, gives

The pious palms, the prudent length of days.

We seek him not then with the same intent

Of warning?

*Sancia.* With the same of warning; you,

Where the good angels guard; I, where the bad

Seduce him. Having reign'd, and having heard

That thither tend his wishes . .

*Filippa.* Momentary.

*Sancia.* But lawless wishes have returning wings

30

Of speed more than angelic. I would win

3 cannot] can not 1846.

## DRAMAS AND DRAMATIC SCENES

His private ear, lest courtiers take possession;  
I would persuade him, with his lovely bride  
To share all other troubles than the crown's.

[ACT III.] SCENE IV. IN THE PALACE.

ANDREA and MARIA.

*Andrea.* Are we then going up to Capo-Monte?  
How long shall we remain there? all the night?

*Maria.* Until the evening.

*Andrea.* And where then?

*Maria.* Aversa.

*Andrea.* Ay, because there I askt her if she loved me:  
Besides . . the strangest thing on earth . . young brides  
Fly from the altar and roost anywhere  
Rather than near it. What should frighten them?  
But, if we go, why not set off directly?

*Maria.* We stay because the people round the gates,  
Who left too late their farms and villages  
To see our queen and you, expect at noon  
To follow the procession . .

10

*Andrea.* What procession?  
Is there another marriage? O rare sport!

*Maria, continuing.* From Castel-Nuovo far as Capo-Monte.

*Andrea.* O glorious! But we really shall be let  
Into the gardens and the groves?

*Maria.* Why not?  
Who should prevent us?

*Andrea.* Into all? Among  
The marble men and women who stand there,  
And only stir by moonlight? I don't think  
They stir at all: I am half-sure they don't.

20

*Maria.* I have been always of the same opinion.

*Andrea, shakes his head.* Although he said it who says mass, I  
doubt it.

*Maria.* Ah! but to doubt is not to be half-sure:  
The worst end may stick fast, like broken tooth.

*Andrea.* Now if you laugh, you make an unbeliever.  
You girls are . .

*Maria.* Pray what are we?

*Andrea.* Cunninner.

Fra Rupert told me he would break their bones.

*Maria* Did he?

## ANDREA OF HUNGARY

*Andrea.* As bad. He'd tumble them down headlong,  
If ever he once caught me looking up  
Again at those who stood alert for swimming. 30

*Maria.* When?

*Andrea.* Four years back. To me they seem'd pure marble,  
But Frate Rupert never could have spited  
Mere marble so, altho' they lookt like women.  
I scarcely would believe him when he said  
They once were devils, but could do no harm  
(Now the salt water had been sprinkled on 'em)  
Unless we look at them as worshippers.

*Maria.* I am sure you did not.

*Andrea.* No; upon my faith!

*Maria.* We never stand about them; we walk on.

*Andrea, in a low voice.* What! when you are but one or two together?

I like their looks: the women are quite lovely, 41  
And the men too (for devils) not amiss.  
I wonder where they laid their plaguy scourges;  
They must have had them, or were never worshipt.

*Maria.* Did not the Frate tell you?

*Andrea.* Ask the Frate!

He would have found them in a trice, and held  
The scourges good enough, tho' not the devils.

*Maria.* I think you mind him less than formerly.

*Andrea.* I am a married man.

*Maria.* But married men 50  
Fear priests and friars more than single ones.

*Andrea.* He is the holiest monk upon God's earth,  
And hates you women most.

*Maria.* Then the least holy.

*Andrea.* Dost think it? If I thought him so, I'd fear  
The beast no longer, broad as are his shoulders,  
His breath . . pho! . . like a water-snake's, his fist  
Heavy as those big books in chapter-houses,  
And hairy as the comet; for they say  
'Twas hairy; tho' I saw no hairs upon it.

*Maria.* Whenever love comes upon *thee*, Andrea,  
Art thou not kinder?

*Andrea.* Kinder, but not holier. 60

*Maria.* Is not thy heart more grateful?

*Andrea.* As may happen;

A little thing would make it so.



## DRAMAS AND DRAMATIC SCENES

*Maria.* And, tell me  
Art thou not readier to give alms?

*Andrea.* Tell me  
How long, Maria, those bright eyes have seen  
Into my thoughts? Fra Rupert knows not half one  
Unless he question for an hour or better  
And stamp and threaten, nor then more than half one.  
I'll never fear him now: I'll tell him so.

*Maria.* Be not too hasty: tell him no such thing.  
But fear him not; fear rather those about him. 70  
[FRA RUPERT is seen prying.]

*Andrea.* Whom?

*Maria.* His Hungarians.

*Andrea.* They're my countrymen.

*Maria.* Should they make all us dread them?

*Andrea.* Me?

*Maria.* Even you,

Under Fra Rupert, like the best, or worst.

Should they possess our kingdom?

*Andrea.* My wife's kingdom?

No, by the Saints! they shall not touch her kingdom.

*Fra Rupert, crossing the farther part of the stage.* They shall not touch  
her kingdom! . . and shalt thou?

*Andrea.* I heard a voice.

*Maria, laughing.* No doubt, no doubt, the Frate's.

*Andrea.* I hear and feel him farther off than thou dost.

*Maria.* Andrea! were thy ears as quick to hear  
Thy friends as enemies!

*Andrea.* Stil would that eye 80

Glare over me, like the great open one

Above the throne at church, of gold and azure,

With neither brows nor lashes, but black clouds

Round it, and nought beside.

*Maria.* The three eyes match,

May be; but is there anything in church

So like his voice?

*Andrea.* The organ-bellows are,  
Without the keys. That was not much unlike it . .

A little softer . . and not too soft, neither.

*Maria.* I heard no voice whatever, not a sound.  
Are you stil half-afraid?

*Andrea.* No, if thou art not.

90

*U. 80, 90 Stil . . . stil] Still . . . still 1846.*

## ANDREA OF HUNGARY

*Maria.* Are you convinced?

*Andrea.* I was not very soon.

Men weigh things longer than you women do.

*Maria!* take my word, I am quite sated

Of fearing, tho' (thank God!) the worst is past.

*Maria.* I praise this manliness, this resolution.

*Andrea.* Dost thou? Already am I grown more manly,

More resolute. O! had your praise come earlier,

And heartily as now, another man

In thought and action might have been Andrea!

But will you tell Giovanna what you think?

100

*Maria.* I will indeed, and joyfully.

*Andrea.* Her praise

Is better stil: your's screws the spur on heel,

Hers scarfs the neck, and lifts the lance to hand.

What's all this tinkling? [*Guitars in the next chamber; the door open.*]

*Maria, smiling.* O! again Fra Rupert!

One of these voices surely must be his!

Which of them? cannot you distinguish it?

*Andrea, calls out.* Who sings there?

*Maria.* Do not stop them: let us hear.

*Petronilla.*

Ah! do not go! ah do not go

Among the silly and the idle!

A lover surely should not so

From her who loves him slip and sidle.

110

*Garisendo.*

The *saltarella*\* waits for me,

And I must go and I must play . .

Come! do not dance, but hear and see,

To-morrow we will love all day.

*Andrea.* Now she is reasonable, he might spare her

A handful of his ribbons, or that net

Silver and blue there dangling down his nape.

Who is he? I don't know him.

*Maria.* Garisendo.

*Andrea.* And t'other?

*Maria.* Petronilla.

*Andrea.* Nor her neither.

120

*Maria.* I and Giovanna know here every face.

*Andrea.* And every name?

\* The favorite [favourite 1846] Neapolitan dance. [L.]

## DRAMAS AND DRAMATIC SCENES

*Maria.* Every one.

*Andrea.* Clever creatures!

*Maria.* By all those twitchings at the two guitars,  
And tappings of fore-finger on the wrist,  
They seem to be at fault.

*Andrea.* No harm, no matter,  
Zooks! they are up again; he first . . . that 's odd.

*Maria.* Nay, but he only tells her what to sing.

*Petronilla.*

There is a lad upon the sea,  
There is, O Mary! such a lad!  
And all he thinks of, it is me.

130

*Garisendo.*

Why then, my jewel! he is mad.

*Petronilla.*

Mad! he is no more mad than you.

*Garisendo.*

Unless he stamps, and stares, and cries,  
As certain pretty creatures do,  
And stain their cheeks and spoil their eyes.

*Petronilla.*

I love, I love him with my whole . . .

[*Sobbing.*

*Garisendo.*

Go on, go on: you mean to say  
(I'd lay a wager) heart and soul,  
And very well, no doubt, you may.

*Petronilla.*

No, I may not, you cruel man!  
He never did what you have done,  
Yet, say and do the worst you can,  
I love, I love, but you alone.

140

*Maria.* He has not much offended.

*Andrea.* Who can tell?

I am quite sorry they have fallen out.  
What almanack can calculate fine weather  
In those strange fickle regions where God plants  
A man and woman, and sticks love between!

*Maria.* All the man's fault.

*Andrea.* All hers. She went and teased him:

With my own eyes I saw it; so might you.

150

*Maria.* You do not always look so melancholy  
At music; yet what music can be gayer  
Than this is?

## ANDREA OF HUNGARY

*Andrea.* Gayer, say you? Ay, the music.  
But if folks quarrel so in joke, what will they  
In earnest? If, before they're man and wife . .  
Ah! Heaven be praised! there 's time to break it off.  
Look, look at them!

*Maria.* She seems more reconciled.

*Andrea.* Reconciled! I should say . .

*Maria.* Pray, don't say anything.

*Andrea.* Ready for . . By my troth! 'twas a salute!

*Maria.* Now what things run into your head, Andrea! 160

*Andrea.* It was as like as pea to pea, if not . .

However, let them know, another time  
They must not sing about the house, in that way.

*Maria.* Why not?

*Andrea.* Giovanna might not like it now.

*Maria.* So! you would do then all she likes?

*Andrea.* I would:

But if she ever hears that wicked song,  
She might not do all *I* like. Sweet Maria!  
Persuade them, when you see them, to forget it;  
And, when you go to bed, turn on your pillow,  
First drop it from one ear, then from the other,  
And never pick it up again, God love you! 170

*Maria.* I'll run to them directly with your wishes.

*Andrea.* Stay: the last verse is clever; pick out that.

*Maria.* And nothing more?

*Andrea, anxiously.* Don't overload your memory.

[ACT III.] SCENE V.—FRA RUPERT'S CELL.

ANDREA and FRA RUPERT.

*Fra Rupert.* What! am I never to be left alone,  
Andrea? Let me have my pleasures too,  
Such as they are.

*Andrea.* They're very much like mine.  
Have we not prayed and scourged and wept together?

*Fra Rupert.* Ah! were that now the case!

*Andrea.* Well, father, well!  
I would not stand between you and your duty:  
But I thought, being prince . .

*Fra Rupert, sneering.* Thou, being prince.  
Thoughtest! Thou verily not only toppest

## DRAMAS AND DRAMATIC SCENES

Thyself, but most among thy fellows, lad!

And so, Andrea! being prince, thou thoughtest?

10

*Andrea.* Good-bye! thou art as brave and blithe as ever.

*[Goes, but turns back.]*

I had one little thing upon my conscience.

*Fra Rupert.* I am quite ready: let me know the whole:

Since yesterday? Nod! wink! to me!

*Andrea to himself.*

He chafes me.

*Fra Rupert.* And throw your head back thus?

*Andrea.*

My head's my own.

*Fra Rupert.* Wonderful! Be not over-sure of that.

*[Aside.]*

If thou art contrite, go!

*Andrea.*

I will not go;

I am not contrite.

*Fra Rupert.* I am in a maze!

*Andrea.* A scrape thou'rt in.

*Fra Rupert.*

A scrape! Who could betray me?

*[To himself.]*

*Andrea.* Thou'st lost thy lamb, old shepherd! no great pet.

20

*Fra Rupert, recovering himself.* No, nor great loss: when lambs, tho',  
lose their shepherd

They find the shambles nearer than the fold.

*Andrea.* Father! you said you must confer with me

Another time?

*Fra Rupert.* I did so.

*Andrea.*

Why not now?

*Fra Rupert.* I see not why: but soon Caraccioli,

And first Caraffa, must unbosom here.

Thou hast much power, Andrea! thou canst do

Anything now to glorify thy country.

*Andrea.* Suppose I wish to swim to Ischia;

Could I?

*Fra Rupert.* Thou hast not wind enough for that.

30

Am I to be evaded, taunted, posed?

Or thinkest thou, Andrea, that because

A silly girl espouses thee . .

*Andrea.*

By Peter!

She who espouses me shall ne'er be call'd

A silly girl. I am a husband, Frate!

I am a boy no longer: I can cope

With women: and shall men then, even tho' friars,

14 Nod! . . . me!] Nod? wink? to me? 1846. 15 your] thy 1846. 21 recovering himself] om. 1846. 30 Could I?] ends l. 29. in 1846. Thou] My boy! thou 1846.

## ANDREA OF HUNGARY

Pretend to more? . . I will go back and call  
The maidens: they shall pelt you from the palace,  
If ever you set foot within its walls.

40

*Fra Rupert.* Should every stone from maiden hit my nose,  
A grain of dust would hurt it tenfold more.

*Andrea.* Know, they have tongues that yours could never meet.

*Fra Rupert.* Andrea! wouldst thou kill me with unkindness?

*Andrea.* Gad! he sheds tears! . . Now at him! . . Yes, I would.

*Fra Rupert.* And bring down these grey hairs . .

*Andrea.*

Which hairs are they?

The skull's are shaven, and the beard's are dirty;

They may be grey though.

*Fra Rupert.* Shame upon thy mirth!

I am a poor old man.

*Andrea.* 'Tis your vocation.

Beside, I have heard say that poverty

50

Is the best bargain for the best place yonder

In Paradise. All prick their feet before

They clamber upward into that inclosure.

'Tis well worth while.

*Fra Rupert.* Age too (alas how heavy!)

To serve my loving ward, my prince's son,

I would support stil longer, willingly.

*Andrea.* Frate! 'tis more than I can say for it.

[*RUPERT creeps supplicatingly toward him.*]

Out of my sight! crawl back again . . I loathe thee.

### [ACT III.] SCENE VI.

*Fra Rupert alone.* I have no malice in me: if I know

My secret heart, no heart so pure of malice:

But all my cares and vigils, hopes and dreams,

Blown by a boy, spurn'd by a brute, away!

So ends it? Blessed Stephen! not so ends it.

It ends with him, and with him only: me

No sword can touch. Why are not come those fools?

I thought the other would have kept them off.

I will have power without him, and not thro' him.

They must have clean forgotten. 'Tis the hour . .

10

'Tis past it . . no, not past it . . just the hour;

The bell now strikes for noon.

[*A knocking.*]

One comes at last.

[*Opens the door: CARAFFA enters.*]

56 stil] still 1846.

## DRAMAS AND DRAMATIC SCENES

*Fra Rupert.* Exactly to the moment.

*Caraffa.* I was walking  
About the cloister till I heard the bell,  
For Father Rupert's hours are golden ones.

*Fra Rupert.* May my friends spend them profitably for me!  
*Caraffa!* thine are number'd.

*Caraffa.* All men's are.

*Fra Rupert.* But some are not notch't off like schoolboys' days,  
Anxious to see his parent. Thou may'st see  
Thy parent too.

*Caraffa.* I left him but just now.

20

*Fra Rupert.* We all have one, one whom we all have left  
Too often. Hast thou not some sins for me?

*Caraffa.* As many as a man could wish to have.

*Fra Rupert.* Are there none dangerous? none involving life?  
Hast thou forgotten our last conference?

*Caraffa.* No, nor shall ever. But what danger there?

*Fra Rupert.* Need I to say, Francesco, that no breath  
Transpired from me? We both were overheard.

*Caraffa.* I think you hinted it.

*Fra Rupert.* I fear'd it only.

Thou knowest my fond love . . I will not say  
For thee . . thou art but second in my breast . .  
Poor, poor Andrea!

30

*Caraffa.* Never fear about him.  
Giovanna, even tho' she did not love,  
(O that she did not!) yet would never wrong him.

*Fra Rupert.* Nay, God forbid she should! 'Twas not for me  
To mark her looks, her blushes, gestures, . . how  
Faltered the word *Caraffa* as she spoke it.  
Thy father then said nothing?

*Caraffa.* Not a word;  
What should he?

*Fra Rupert.* Not a word. Old men are close:  
And yet I doubted . . I am apt to doubt . .  
Whether he might not . . for ambition stirs  
Most fathers . . just let slip . . Why didst thou falter?  
For never faltered child as thou didst falter.  
Thou knowest then her mind better than we?

40

*Caraffa.* I know it? I divine it? Would I did!

*Fra Rupert.* Nay, rather let the bubble float along  
Than break it: the rich colours are outside.

18 schoolboys'] schoolboy's 1846.

## ANDREA OF HUNGARY

Everything in this world is but a bubble,  
The world itself one mighty bubble, we  
Mortals, small bubbles round it!

*Caraffa.*

Frate! Frate!

50

Thou art a soapy one! No catching thee!

[*aside.*

[*Aloud.*] What hopes thou showest me! If these were solid  
As thou, most glorious bubble who reflect'st them,  
Then, then indeed, to me from this time forth  
The world, and all within the world, were bubbles.

*Fra Rupert.* A knight art thou, Caraffa! and no title  
(Secular title, mind! secular title)

Save only royalty, surpasses knighthood.

There is no condescension in a queen

Placing her foot within the palm of knight,

60

And springing from it on her jewel'd saddle:

No condescension is there if she lend

To theirs the sceptre who lent hers the sword.

Knights there have been, and are, where kings are not,

Kings without knights what are they?

*Caraffa.*

Norman blood

Runs in my veins as in her own: no king

(Savage or tame) shall stand above those knights

Who raised his better to the throne he won:

Of such am I. But what am I before

Giovanna! to adore, to worship her,

70

Is glory far above the chiseling

Of uncouth kings, or dashing them to earth:

O be it mine!

*Fra Rupert.* Perhaps some other Norman

May bear less tamely the new yoke; perhaps

A Filangieri may, this very night . .

*Caraffa.*

No Filangieri ever stoop't to treachery,

No sword of Norman ever struck by night.

Credulous monk! to me name Filangieri!

Quellers of France and England as we are,

And jealous of precedency, no name

(Offence to none) is higher than Filangieri.

80

*Fra Rupert.* Boaster!

*Caraffa.*

I boast of others; few do that

Who merit such a title.

*Fra Rupert.*

Lower thy crest;

Pause! thou art in my hands.

71 chiseling] chiselling 1846.

76 stoop't] stoopt 1846.



## DRAMAS AND DRAMATIC SCENES

*Caraffa.* I am in God's.

*Fra Rupert, mildly, after hesitation.* Who knows but God hath chosen thee, amid

His ministers of wrath, to save thy country  
And push oppression from her! Dreams and signs  
Miraculous have haunted me.

*Caraffa.* Thee, Frate!

*Fra Rupert.* Me, even me. My ministry is over:  
Marriage ends pupilage, and royalty  
Ends friendship. Little is it short of treason  
To say that kings have friends.

90

*Caraffa.* How short of treason  
I know not, but I know how wide of truth.

*Fra Rupert.* Listen! There are designs against the life  
Of young Andrea.

*Caraffa.* By the saints above!  
I hope there are not.

*Fra Rupert.* If thy name be found  
Among conspirators (and those are call'd  
Conspirators who vindicate their country)  
Where thy sword is, there must thy safety be.  
The night for vengeance is the marriage-night.

*Caraffa.* I draw the sword without defiance first?  
I draw the sword uninjured? Whom against?

100

Against a life so young! so innocent  
Of any guile! a bridegroom! in his bed!  
O! is this horror only at the crime?  
Or is it . . . No, by Heaven! 'tis Heaven's own horror  
At such unmanly deed. *I, Frate! I,*  
*Caraffa,* stain with tears Giovanna's cheek!  
*I* sprinkle poison on the flowers she smells!

*Fra Rupert, resolutely.* Hark ye, *Caraffa!* If the public good . .

*Caraffa.* Away with public good! Was never book  
Put in my hand? was never story told me?  
Show me one villain vile beyond the rest,  
Did not that villain talk of public good?

110

*Fra Rupert.* Only at friars are *Caraffa's* stabs.  
Valiant and proud and wealthy as thou art,  
Thou may'st have nothing left on earth to-morrow.

*Caraffa.* I shall have more to-morrow than to-day.  
My honour may shoot up all in one night,  
As did some tree we read of.

*Fra Rupert.* Thou art rash.

## ANDREA OF HUNGARY

*Caraffa.* Rashness may mellow into courage; time  
Is left me. 120

*Fra Rupert.* For thy prayers.

*Caraffa.* My prayer then is,  
Peace, safety, glory, joy, to our Giovanna!

*Fra Rupert.* Thou may'st depart.

*Caraffa, indignantly.* For ever. [Goes.

*Fra Rupert.* He says well.

*CARACCIOLI enters.*

*Fra Rupert, smiling and embracing him.* Caraccioli! without our  
friend Caraffa!

*Caraccioli.* He should have been here first.

*Fra Rupert, aside.* Perfectly safe!

I did not follow him into the cloister.

*Caraccioli.* Father! you seem as pondering to yourself  
How that wild fellow kept his word so ill;  
Caraffa-like!

*Fra Rupert.* I keep mine well with him.

*Caraccioli.* He should have thought of that. 130

*Fra Rupert.* He had no time.

*Caraccioli.* Always so kind! so ready with your plea  
For little imperfections! Our Francesco,  
Somewhat hot-headed, is warm-hearted too.

*Fra Rupert.* His petty jealousy about the queen  
(Were there no sin behind it) we might smile at.  
Caraffa stands not with Caraccioli.

*Caraccioli.* On the same level . . . there particularly.

*Fra Rupert.* Ho! ho! you laugh and jeer about each other?

*Caraccioli.* We might. How she would laugh at two such ninnies!

*Fra Rupert.* At one, most certainly. But laughing girls 140  
Often like grave men best. There 's something grand,  
As well as grave, even in the sound "Caraccioli."

*Caraccioli.* I have no hopes.

*Fra Rupert.* How I rejoice to hear it!

Hopes are but wishes, wishes are but sin,  
And, fed with ranker exhalations, poison.

*Caraccioli.* The subtlest consumes me.

*Fra Rupert.* What?

*Caraccioli.* Despair.

*Fra Rupert.* Violets and primroses lie under thorns  
Often as asps and adders; and we find  
The unexpected often as the expected,  
The pleasant as the hideous.

## DRAMAS AND DRAMATIC SCENES

*Caraccioli.* That may be, 150  
But what avails your lesson? whither tends it?

*Fra Rupert.* My son! I hear from those who know the world  
And sweep its noisome litter to my cell,  
There are mild days when love calls love abroad  
As birds call birds, and even leaves call leaves:  
Moments there are, my poor Caraccioli!  
Moments in which the labyrinth of the ear  
At every turn of its proclivity  
Grows warmer, and holds out the clue, itself:  
Severity should not beget despair. 160

I would not much encourage thee, nor yet  
Dash all thy hopes, however inconsiderate,  
For hopes there may be, though there should not be,  
Flickering even upon despondency.  
There may be sounds in certain names to smite  
The stagnant heart, and swell its billows high  
Over wide spaces, over distant years . . .  
There may; but who would utter them and know it?  
Delicate is the female sense, yet strong

In cherishing and resenting; very prompt 170  
At hiding both, and hating the discoverer.  
Never, my Paolo! look too deeply in,  
Or thou may'st find what thou art looking for.  
Not that she ever said one word against thee;  
She even lower'd her voice in naming thee.  
Seeing her sister and the rest sit giggling,  
*Anything else! anything else!* said she,  
And snapt the thread she workt with, out of spite.  
A friend, who hopes the best, may tell the worst.  
Patience will weary; even Giovanna's patience. 180

I could go farther, and relate . . . but why  
Why ('tis too light to touch upon) relate  
The little hurt she gave Filippa's ancle  
With that lark heel of hers, by twitching it  
Uneasily? O the impatient sex!  
She did shed . . . tears I will not say . . . a tear . . .  
Shed it! no; I am wrong: it came, it stayed,  
As hangs one star, the first and only one,  
Twinkling, upon some vernal evening.

*Caraccioli.* I am but clay beneath her feet. Alas! 190  
Clay there would quicken into primal man,  
Glorified and immortal once again.

## ANDREA OF HUNGARY

*Fra Rupert.* Thou art too hot, my Paolo! One pulse less  
In the half-hour might have been rather better.  
Lovest thou our Francesco?

*Caraccioli.* Like a brother.

*Fra Rupert.* He should not then have brought thy life in peril.  
Andrea is quite furious: all at court  
Are sworn upon thy ruin.

*Caraccioli.* Upon mine?

I will then calmly tell them they are wrong.

*Fra Rupert.* Will they as calmly hear? Francesco said, 200  
Imprudent youth! you boasted of remembering  
Every the lightest mole about Giovanna.

*Caraccioli.* I say it?

*Fra Rupert.* Those were not your words.

*Caraccioli.* My words!

*Fra Rupert.* Certainly not . . . precisely.

*Caraccioli.* Holy Mary!

Is there in Naples, Hungary, or Hell,  
The monster who dares utter them?

*Fra Rupert.* 'Tis hard

Our friend should be the very man.

*Caraccioli.* 'Tis false,

Frate! 'tis false: my friend is not the man. [Bursts away.]

*Fra Rupert, sneering.* I will not follow *him* into the cloister.

### ACT IV.

#### SCENE I. IN THE GARDEN OF CAPO DI MONTE.

##### BOCCACCIO and FIAMMETTA.

*BOCCACCIO, sings.*

If there be love on earth, 'tis here,  
O maid of royal line!  
Should they who spring from heroes, fear?  
Be scornful the divine?  
  
Shine not the stars upon the sea,  
Upon the fountain too?  
O! let your eyes then light on me,  
And O! let mine see you.

[FIAMMETTA comes forward.]

How kind, to come!

*Fiammetta.* To come into the air?

I like it. They are all at their *merenda*\*.

The smell of melon overpowers me quite;

\* *Merenda* (meridiana) the mid-day repast. [L.]

## DRAMAS AND DRAMATIC SCENES

I could not bear it; therefor I just come  
Into the air to be revived a little.

And you too here! Sly as the satyr-head  
Under yon seat!

[*Affecting surprise.*

*Boccaccio.* Did you not tell me?

*Fiammetta.* I?

You dreamt it.

*Boccaccio.* Let me dream then on! Without  
Such dreams, Fiammetta, dull would be the sleep  
Call'd life.

*Fiammetta, looking round timidly.* I must be broad awake.

*Boccaccio.* You must.

*Fiammetta, nodding.* And you. All are indulgent to me; most  
Of all, queen Sancia and Giovanna.

*Boccaccio.* One 20

A saint, the other better.

*Fiammetta.* Then the grave

Filippa . .

*Boccaccio.* Grave and watchful.

*Fiammetta.* Not a word

Against her! I do hold her in my heart,  
Although she gives me good advice sometimes.

*Boccaccio.* I'm glad to hear it; for the very worthy  
Are very rarely general favorites.

*Fiammetta.* Some love our friend most cordially; those know her:  
Others there are who hate her; those would know her  
And cannot; for she stands aloof and thanks them;  
Remoter, idler, neither love nor hate, 30  
Nor care about her; and the worst and truest  
They say of her, is, that her speech is dark.

*Boccaccio.* Doubtless, the vulgar eye will take offence  
If cedar chambers are unwasht with lime.

*Fiammetta.* But why are you come here?

*Boccaccio.* To gaze, to sigh,

And, O Fiammetta! tell me if . . to live.

*Fiammetta, laughing.* I never saw more signs of life in any.

*Boccaccio.* Cruel!

*Fiammetta.* To find the signs of life in you?

*Boccaccio.* To scoff them out.

*Fiammetta.* I am incapable.

[*BOCCACCIO rises, and steps back gazing fondly.*

12 therefor] therefore 1846. 14 here!] here? 1846. 26 favorites] favourites  
1846. 29 cannot] can not 1846.

## ANDREA OF HUNGARY

O now, Giovanni! I am terrified!

40

Why! you sprang up . . as if you sprang to kiss me!

Did ever creature think of such a thing!

*Boccaccio.* The drooping blades of grass beneath your feet

Think of it; the cold runlet thinks of it;

The pure sky (how it smiles upon us!) thinks of it . .

I will no more then think of it.

[*Kisses her.*

*Fiammetta.*

Giovanni!

Ah! I shall call you (wretch!) to task for this.

*Boccaccio.* Call; and, by Heaven! I'll come, tho' from the grave.

*Fiammetta.* Any-one, now, would say you thought me handsome.

*Boccaccio.* Earth has two beauties; her Bellagio

50

And Anacapri; earth's inhabitants

Have only one among them.

*Fiammetta.*

Whom?

*Boccaccio.*

*Fiammetta.*

[*Going.*

*Fiammetta.* Where are you running now? Stay! tho' quite angry,

I am not yet so angry as I should be:

But, if you ever take such liberties

Again!

*Boccaccio.* O never! . . till we reach Aversa.

*Fiammetta.* And will you there? and tell me to my face?

[*Is departing.*

Wait, wait for pardon. Must we part? So soon?

So long a time?

*Boccaccio.* Til star-light.

*Fiammetta.*

Stay a moment.

*Boccaccio.* Gladly a life: but my old mule loves walking

60

And meditation. Now the mask and dress,

And boy to carry them, must all be found.

*Fiammetta.* Boy, mask, dress, mule! speed, gallop, to Aversa!

*Boccaccio.* So many kisses lie upon this hand,

Mine hardly reach it.

*Fiammetta.*

Lips there may have been;

Had there been kisses, I must sure have felt them,

As I did yours . . at least I thought I did . .

But go, for I am half afraid of you . .

That is, of your arriving yonder late.

Go, else the crowd may stop you; and, perhaps,

70

I might delay you for some sudden fancy,

Or . . go your ways . . not let you go at all.

42 thing!] thing? 1846.  
Till 1846.

49 Any-one, now,] Any-one now 1846.

59 Till]

## DRAMAS AND DRAMATIC SCENES

[ACT IV.] SCENE II. FRA RUPERT'S CELL.

*Fra Rupert alone.* I wisht him power; for what was his was mine;  
I wisht him jealousy, distrust, aversion  
For his pert bride, that she might have no share.  
I never fail'd before this wretched day.  
Fail'd! I have not: I will possess my rights,  
Spring over him, and never more be spurn'd.  
They who had rais'd his seat, shall stablish mine,  
Without those two vain boys. O! had they done it!  
And not been where they are! The fault was theirs.

MAXIMIN *enters.*

*Fra Rupert.* Maximin! since thy services may soon  
Be call'd for, satchel on thee my experience,  
Then set about thy work. My Maximin!  
Mind how thou liest! Know, if lie thou must,  
Lies, while they sap their way and hold their tongues,  
Are safe enough: when breath gets into them,  
They, and the work about them, may explode.  
Maximin! there are more lies done than said.  
Son! when we hesitate about the right,  
We're sure to do the wrong.

10

*Maximin.* I don't much hesitate.

*Fra Rupert.* To chain a dog and to unchain a dog  
Is hazardous alike, while the deaf beast  
Stands barking: he must sleep; then for the cord.

20

*Maximin.* What! are my services in some farm-yard?  
I am a soldier.

*Fra Rupert.* All great statesmen have been.  
How large a portion of the world is each  
In his own eyes!

*Maximin.* Am I so proud in saying  
I am a soldier?

*Fra Rupert.* I am proud of thee;  
Be that sufficient. Give thou every man  
What he requires of thee.

*Maximin.* A world to each?

*Fra Rupert.* Not so: yet hold not up to him a glass  
That shows him less, or but some digits greater.

30

*Maximin.* Honestly now, Fra Rupert, by my cross!  
No gull art thou. I knew that trick myself,  
And (short the digits) told it word for word.

*Fra Rupert.* I will be sworn for thee. Being minister  
(Not that I think it certain just at present,

## ANDREA OF HUNGARY

For when the sage and honest are most wanted,  
That is the chink of time they all drop through)  
But when thou art so, mind this precept. One  
Not wise enough to keep the wiser off  
Should never be a minister of state.

40

*Maximin.* Fra Rupert! presto! make me one to-day.  
Give fifty precepts, there they go! [*blowing*] but this  
I'll kiss the cross and the queen's hand, and keep.

*Fra Rupert.* I make thee minister!

*Maximin.*

You can make kings.

*Fra Rupert.* Not even those! I might have made Andrea  
What thou and every true Hungarian  
Wisht him to be, ere he show'd hoof for claw,  
And thought to trample down his countrymen.

*Maximin.* Andrea bloody-minded! turtle-doves  
Are bloody-minded then, and leave their elm,  
The first day's mating, for the scent of gore.

50

*Fra Rupert.* Maximin! here is no guitar for thee,  
Else mightest thou sip that pure poetry,  
Preciously warm and frothy from the udder.

*Maximin.* Father! if any in our troop call'd me  
A poet, he should sing for it.

*Fra Rupert.*

Thou'rt brave,

Maximin! and Andrea is not bloody.

But there are princes, or have been within  
Our memory, who, when blood gusht forth like water  
From their own people, stood upon some bridge  
Or iland, waving their plumed caps, and drank  
The cries of dying men with drunken ears.

60

*Maximin.* Curses, eternal curses, man's and God's,  
Upon such heathens!

*Fra Rupert.*

Nay, they were not heathens;

Happily they were christians, Maximin!

Andrea, though myself instructed him,

Is treacherous. Better were this pasty people

Dissolved, washt down, than brave Hungarians perish.

*Maximin.* No truer word prophet or saint e'er spoke.

70

*Fra Rupert, sighing.* Saint hath not spoken it: O may not prophet!

*Maximin.* I, being neither, cannot understand you.

*Fra Rupert.* The innocent, the helpless, are surrounded.

54 sip] so in errata 1839 and text 1846; first printed sing  
72 cannot] can not 1846.

62 iland] island 1846.



## DRAMAS AND DRAMATIC SCENES

*Maximin.* Andrea?

*Fra Rupert.* My Andrea would betray us.

*Maximin.* To whom? Are we the helpless? we the innocent?

*Fra Rupert.* While he is yonder at Aversa, we  
Are yelling thro' these very streets for mercy.

*Maximin.* I cry *you* mercy, father! When I yell,  
I'll borrow whistles from some thirty good  
Neapolitans, who'll never want them more.

80

*Fra Rupert.* Be ready then! be ready for Aversa!  
Glory stands there before thee; seize the traitor,  
Win wealth, win jewels, win . . . What have not palaces  
For brave young men upon such nights as these!

*Maximin.* Would'st bid me stick Andrea?

*Fra Rupert.* Hungary,  
Not I; our country, not revenge.

*Maximin.* Bids murder!  
I will proclaim thy treason thro' the camp.

*Fra Rupert.* Unhappy son, forbear! By thy sweet mother!  
Upon my knees! Upon my knees before  
A mortal man! Yea, Rupert! bend thy head;  
Thy own son's hand should, and shall, spill thy blood.

90

[MAXIMIN *starts, then hesitates, then rushes at him.*

*Maximin.* Impudent hound! I'll have thy throat for that.

*Fra Rupert, guards his throat.* Parricide! make me not cry Murder . .  
love

Forbids it . . rather die! My son! my son!  
Hide but thy mother's shame; my shame, not hers.

[MAXIMIN *relaxes his grasp.*

Maximin! stand between the world and it!

Oh! what avails it! sinner as I am!

Other worlds witness it.

[MAXIMIN *looses hold.*

My Maximin!

[RUPERT *embraces him.*

*Maximin.* Why, how now, Frate! hath some wine-vault burst  
And fuddled thee? we know thou never drinkest.

100

*Fra Rupert.* That lighter sin won't save me.

*Maximin.*

If light sins

Could save us, I have many a bushelful,  
And little need your sentry-boxes yonder.

*Fra Rupert, very mildly.* I must reprove (my own dear child!)  
(*Passionately*) . . I must

Reprove, however gently, such irreverence.

84 these!] these? 1846.

96 it!] it? 1846 (*mispr.*).

98 Maximin!] Maximin?

1846.

## ANDREA OF HUNGARY

Confessionals *are* sentry-boxes! true!

And woe betide the sentry that naps there!

Woe, if he spare his voice, his prayer, his curse!

*Maximin.* Curses we get dog-cheap; the others, reasonable.

*Fra Rupert.* Sweet Maximin! whatever my delight 110

In gazing on those features (for sharp shame,

When love blows over it from lands afar,

Tingles with somewhat too, too like delight!)

We must now part. Thy fortune lies within

My hands. To-night, if thy own officers

Command thee to perform a painful office . .

*Maximin.* Good father! what know we of offices?

Let them command a duty, and 'tis done.

*Fra Rupert.* Discreet tho'! Maximin! discreet! my marrow!

Let not a word escape thee, not a breath. 120

Blessings, my tender kid! We must walk on

(I love thee so!) together thro' the cloister.

*Maximin.* No, father! no; too much!

*Fra Rupert.*

Too much for thee?

[RUPERT precedes, speaks to three men, who bow and retire; he disappears.]

*Maximin, loitering in the cloister.* Incredible! yet friars and cock-  
roaches

Creep thro' all rooms, and like the closest best.

Let me consider! can it be? how can it?

He is bare fifty; I am forty-one.

125 closest] closet 1846.

[ACT IV.] SCENE III. THE GARDEN OF FRIAR ANSELM'S CONVENT.

FRA RUPERT, KLAPWRATH, ZINGA, and PSEIN.

*Fra Rupert.* Ye brave supporters of Hungarian power

And dignity! O Zinga! Klapwrath! Psein!

Becomes it me to praise (we may admire

Those whom to praise were a temerity)

Such men as you.

*Psein.* Us? we are only captains.

*Zinga.* After hard service we are nothing more.

*Klapwrath.* Twenty-three years hath Klapwrath rid and thirsted.

*Fra Rupert.* Ingratitude! the worst of human crimes,

Hardly we dare to say; so flat and stale,

So heavy with sick sobs from mouth to mouth, 10

7 rid] so in errata 1839 and text 1846; first printed rode.

## DRAMAS AND DRAMATIC SCENES

The ejaculation. To my mind scarce witchery  
Comes up to it.

*Psein.* Hold! father! For that sin

Either we deal with devils or old women.

*Fra Rupert.* Man was created of the dust; to make  
The fragile mass cohesive, were employed

The bitter waters of ingratitude. [Affects to weep.

*Klapwraih.* Weeping will never rinse that beaker, Frate!

*Fra Rupert.* It is not for myself.

*Zinga.* We see it is not.

*Fra Rupert.* Ye cannot see deep into me.

*Psein.* Few can.

*Fra Rupert.* Ye cannot see the havoc made within 20  
By ever-dear Andrea.

*Zinga.* Havoc?

*Fra Rupert.* Havoc!

*Klapwraih.* I like the word: purses and rings hang round it,  
Necklaces, broches, and indented armlets.

*Psein.* But, ere we reach 'em, ugly things enough,  
Beside the broken swords that lie below  
And brave men brandisht in the morning light.

*Klapwraih.* Brave men then should not cross us; wise men don't.

*Fra Rupert.* Your spirit all attest; but those the least  
Whose safety hangs upon your saddle-skirts.  
Men are not valued for their worth in Italy: 30  
Of the same price the apple and the peach,  
The service and the fig.

*Zinga.* Well, there they beat us.

*Psein.* Whatever they may be, we cannot help it.

*Fra Rupert.* Help it, I say, ye can; and ye shall help it,  
Altho' I perish for ye.

*Klapwraih.* Then indeed,  
Frate! some good might come of it; but wilt thou?

*Fra Rupert.* Abandon to his fate my poor Andrea!  
Has he not slept upon this bosom?

*Klapwraih.* Has he?  
He must have had some scratches on his face.

*Fra Rupert.* Has he not eaten from this hand?

*Klapwraih.* Why then, 40  
He'll never die for want of appetite.

*Fra Rupert.* Have we not drunk our water from one bowl?

19, 20, 33 cannot] can not 1846.

23 broches] brooches 1846.

## ANDREA OF HUNGARY

*Klapwrath.* Father! you were not very liberal;  
He might have drunk the whole of mine, and welcome.

*Fra Rupert.* How light ye make of life!

*Zinga.*

Faith! not so light;

I think it worth a tug, for my part of it;  
Nor would I leave our quarters willingly.

*Psein.* O the delight of floating in a bath,  
One hand athwart an orange-bough, the other  
Flat on the marble pavement, and our eyes  
Wandering among those figures round the arch  
That scatter flowers, and laugh at us, and vie  
With one another which shall tempt us most!  
Nor is it undelightful, in my mind,  
To let the curly wave of the warm sea  
Climb over me, and languishingly chide  
My stopping it, and push me gently away.

50

*Klapwrath.* Water, cold, tepid, hot, is one to me.  
The only enemy to honest wine  
Is water; plague upon it!

*Zinga.*

So say I.

60

*Fra Rupert.* Three braver friends ne'er met. Hei! hei! hei! hei!  
The very name of friend! You cannot know  
What love I bear Andrea!

*Psein.*

All the world

Knows it.

*Fra Rupert.* The mischief he designs, who guesses?

*Psein.* All boys are mischievous.

*Fra Rupert.*

Alas! but mischief

There might be without treachery.

*Psein.*

Poor Andrea!

So little fit for it!

*Fra Rupert.* Frank generous souls

Always are first to suffer from it, last

To know it when they meet it.

*Klapwrath.*

Who shall harm

Our own king's colt? Who moves, speaks, looks, against him,

70

Why! that man's shroud is woven, and spread out.

*Fra Rupert.* Let mine then be! would it had been so ere  
I saw this day!

*Psein.*

What has he done?

*Fra Rupert.*

To me

All kindness ever. Why such mad resolves

## DRAMAS AND DRAMATIC SCENES

Against the lives of his most sure defenders?  
 Against his countrymen, his guards, his father's  
 Most chosen friends?

*Zinga.* Against your life?

*Fra Rupert.* No, no!

Heaven protects *me*; he sees it; nor indeed  
 (To do him justice) has he such a heart.  
 But why ask *me* to aid him? Why ask *me* 80  
 Whether he was as strong at heart as *Zinga*,  
 Dexterous at sword as *Klapwrath*, such a fool . .  
 Pardon! your pardon, gentlemen! [Looking at PSEIN.]

*Psein.* As *Psein*.

*Fra Rupert.* The very word! Who else dared utter it?  
 I give him up! I almost give him up!  
*Klapwrath.* He shall not rule us. The best blood of Hungary  
 Shall not be poured this night upon the wine.

*Fra Rupert.* If you must leave the country . . and perhaps  
 No worse may reach the greater part of you . .

*Psein.* I have no mind to leave it.

*Zinga.* None shall drive us. 90

*Klapwrath.* The wines of Hungary strive hard with these,  
 Yet *Klapwrath* is contented; he hates change.

*Zinga.* Let us drink these out first, and then try those.

*Fra Rupert.* Never will come the day when pine-root fire  
 And heavy cones puff fragrance round the room,  
 And two bluff healthy children drag along  
 (One by the ear, the other by the scut)  
 A bulging hare for supper; where each greyhound  
 Knows his own master, leaps up, hangs a foot  
 Inward, and whimpers piteously to see 100  
 Flagons go round; then off for bread and lard.  
 Those were your happy times; unless when foray  
 Stirr'd ye to wrath, and beeves, and swine, and trulls,  
 (Tempting ye from propriety) heapt up  
 A mount of sins to strive against; abduction  
 Of linen-chests, and those who wove the linen;  
 And shocking oaths obscene, and well-nigh acts;  
 Fracture of cellar-doors, and spinning-wheels;  
 And (who can answer for you) worse, worse, worse!

*Klapwrath.* 'Sblood! *Fratel* runs no vine-juice in our arteries; 110  
*Psein's* forehead starts wry veins upon each side;  
 His nostrils blow so hot they'll crack my boots.

*Zinga.* Must we move hence?

## ANDREA OF HUNGARY

*Fra Rupert.* To die like sheep? like conies?  
 Ye shall not die alone; I will die with you.  
 There have been kings who sacrificed their sons . .  
 Abraham would have done it; Pagans have;  
 But guardians such as I am!

*Klapwrath.* Frate! Frate!  
 Don't tear those tindery rags, or they will quit thee  
 With only horse-hair under, and some stiffer.

*Fra Rupert.* You conquer me, you conquer me, I yield. 120  
 He was not bloody. Would it end with one!  
 And we knew which . . or two, or three.

*Zinga.* But us?  
*Fra Rupert.* "If once the captains of the companies,"  
 Said he . . and then, I own, he said no more:  
 He saw me shudder, and he sped away.

*Klapwrath.* Are we to hold our throats out to the knife?  
*Fra Rupert.* Patience! dear doubtful Klapwrath! mere suspicion!  
 He did not say the knife, or sword, or halter,  
 He might have meant the scaffold; nothing worse;  
 Deprive you he might not of all distinction, 130  
 Nay, might spare one or other of you yet:  
 Why then prevent what may need no prevention?  
 Slyer are few; many more sanguinary:  
 Must we (don't say it) give him up? I hope  
 He's mischievous through weakness, not malignity.

*Zinga.* What matters that? A feather-bed may stifle us  
 (If we will let it) with a babe to press it.  
 Is there no other prince in Hungary  
 Fit to maintain us here?

*Fra Rupert.* The very thought  
 That came into my head!

*Psein.* But when ours fall, 140  
 What matters it who leaps upon his horse  
 To overlook our maintenance? A fool  
 I may be, can his wisdom answer that?

*Zinga.* He doubts my courage, bringing thus his own  
 Against it. He's a boy: were he a man,  
 No injury, no insult, no affront . .  
 Every man is as brave as I . . Stop there!  
 By all my saints! [*He shows several about him.*] by all my services!  
 This hilt shall smash his teeth who dares say, *braver*.

121 Would] Could 1846. 148 so in errata 1839 and text 1846. As first printed  
 the stage direction followed services!

## DRAMAS AND DRAMATIC SCENES

*Klapwraith.* What I am you know best, at battling it; 150  
 Nothing is easier: but I've swum two nights  
 And days together upon Baian wine,  
 And so have ye: 'twould swamp that leaky nump-skull.  
 Behead us; good! but underrate us; never!

*Fra Rupert.* Having thus clear'd our consciences, and shown  
 Our purity in face of day, we swear . . . [Hesitates.]

*Zinga.* Frate, if you don't grudge an oath or two . .

*Fra Rupert.* Death to Andrea! loyalty to Lewis!

*All.* Hurrah!

*Fra Rupert.* Sweet friends! profane not thus the cloister!  
 Leave me to weep for him! the cruel boy! 160

[ACT IV.] SCENE IV.

PALACE OF AVERSA; SALOON OVERLOOKING THE GARDEN.

SANCIA, FILIPPA, MARIA, FIAMMETTA.

*Maria.* Ha! here they come again. See! Lady Sancia  
 Leaning upon Filippa. They are grown  
 Wiser, and will not barter songs for griefs.

*BOCCACCIO sings.*

A mellow light on Latmos fell,  
 It came not from the lowly cell,  
 It glided from the skies;  
 It lighted upon one who slept,  
 Some voice then askt him why he wept,  
 Some soft thing prest his eyes.

Another might have wonder'd much,  
 Or peer'd, or started at the touch,  
 But he was far too wise;  
 He knew the light was from above,  
 He play'd the shifting game of love,  
 And lost at last three sighs. 10

*Fiammetta.* (to FILIPPA). I wish he would come nearer, just to see  
 How my hair shines, powder'd with dust of gold:  
 I think he then would call me . .

*Maria.* What?

*Fiammetta.* Fiammetta.

*Filippa.* He hardly . . poet as he seems to be . .  
 Such as he is . . could feign a better name. 20  
 He does not seem to be cut out for singing.

*Fiammetta.* I would not have his voice one tittle altered.  
 The poetry is pretty . . She says nothing.  
 The poetry is charming . . Now she hears me.

10 wonder'd] wondered 1846.

## ANDREA OF HUNGARY

The most delightful poetry! . . O Lady  
Filippa! not one praise for it! not one!  
I never dreamt you were yourself a poet.

*Filippa.* These summer apples may be palatable,  
But will not last for winter; the austere  
And wrinkle-rinded have a better chance.  
Throw a whole honeycomb into a haystack,  
It may draw flies, but never will feed horses.  
From these same cogs (eternally one tune)  
The mill has floured us with such dust all over  
As we must shake off, or die apoplectic.  
Your gentle silken-vested swains may wish  
All poetry one sheepfold.

30

*Maria.* Sheep are well,  
Like men and most things, in their proper places,  
But when some prancing knight would entertain us,  
Some gallant, brightening every gem about him,  
I would not have upon the palace steps  
A hind cry out, "*Make way there for my sheep.*"  
They say (not speaking of this woolsy race)  
They say that poets make us live for ever.

40

*Filippa.* Sometimes the life they lend is worse than none,  
Shorn of its glory, shrivel'd up for want  
Of the fresh air of virtue.

*Fiammetta.* Yet, to live!  
O! and to live by those we love so well!

*Filippa.* If such irregularities continue  
After to-night, when freedoms are allowed,  
We must lock up the gardens, rigorously  
Forbidding all the inmates of the palace  
To use the keys they have.

50

*Fiammetta.* The good king Robert  
Sooner had driven out the nightingales  
Than the poor timid poets.

*Filippa.* Timid poets!  
What breed are they of?

*Fiammetta.* Such as sing of love.

*Filippa.* The very worst of all; the boldest men!

*Maria.* Nay; not the boldest; very quarrelsome,  
Tragic and comic, hot and cold, are so;  
And so are nightingales; the gardener  
Has told me; and the poets do no worse

60

33 From] With 1839 (corr. in errata).



## DRAMAS AND DRAMATIC SCENES

Than they do. Here and there they pluck a feather  
 From one another, here and there a crumb;  
 But, for hard fighting, fair straight-forward fighting,  
 With this one nosegay I could beat them all.  
 In good king Robert's day were lute and lyre;  
 Now hardly dare we hang them on the nail,  
 But run away and throw them down before  
 The blustering drum and trumpet hoarse with rage.  
 Let poetry and music, dear Filippa,  
 Gush forth unfrozen and unchecked!

70

*Filippa.* Ah child!

Thy fancy too some poet hath inflamed:  
 Believe me, they are dangerous men.

*Maria.* No men

Are dangerous.

*Filippa.* O my child!

*Maria.* The very creatures

Whom God has given us for our protection.

*Filippa.* But against whom?

*Maria.* I never thought of that.

*Fiammetta.* Somebody told me once that good king Robert  
 Gave keys to three or four, who neither were  
 Nor would be constant inmates of the court.

*Maria.* Who might and would not! This is an enigma. 80  
 They must have felt, then, very low indeed.  
 Among our glass-house jewels newly-set  
 I have seen vile ones, and have laught to think  
 How nicely would my slipper pat their faces;  
 They never felt thus low.

*Sancia.* We feel it for them.

Prescriptively, we leave to our assayers  
 To stamp the currency of gold and brass.

*Fiammetta to FILIPPA.* Have you not prais'd the king your very self  
 For saying to Petrarca, as he did,

"*Letters are dearer to me than my crown,*  
*And, were I forced to throw up one or other,*  
*Away should go the diadem, by Jove!*" 90

*Sancia.* Thou art thy very father. Kiss me, child!  
 His father said it, and thy father would.

When shall such kings adorn the throne again!

*Fiammetta.* When the same love of what Heaven made most lovely

69 blustering] boisterous 1846. [This line with variants also occurs in *The Examination of Shakespeare*, 1834, p. 196. W.]

## ANDREA OF HUNGARY

Enters their hearts; when genius shines above them,  
And not beneath their feet. [Goes up to GIOVANNI.]

*Sancia* to *FILIPPA*. Rapturous girl!

Warmth ripens years and wisdom. She discourses  
Idly as other girls on other things. 100

*Filippa*. That ripening warmth fear I.

*Sancia*. Portending what?

*Filippa*. Ah, gracious lady! sweetest fruits fall soonest . .

*Sancia*. (Who sweeter?)

*Filippa*. And are bruised the most by falling.

*Maria* joining them. Sicily and myself are disagreed.

Surely the man who sang must have thick fingers,  
He play'd so badly: but his voice is sweet,  
For all its trembling.

*Fiammetta*. Now I think the trembling

Makes it no worse. I wish he would go on.

*Maria*. Evidently the song should finish there.

*Fiammetta*. Evidently it should go on . . (*aside*) for ever. 110

*Maria*. Ho! ho! you are not cruel to the knight?

*Fiammetta*. It is no knight at all.

*Sancia*. How know you that?

*Maria*. You would be frightened . .

*Fiammetta*. He could never frighten.

*Maria*. If tilting . .

*Fiammetta*. Nobody would hurt Giovanni.

98 stage direction [*Goes . . . GIOVANNI. marked in errata 1839 for deletion but retained in text 1846.*]  
101 warmth] *mispr.* warmth 1839.

### [ACT IV.] SCENE V.

ANDREA, MARIA, and FIAMMETTA.

*Andrea*. So! you too have been listening, every soul,  
I warrant ye.

*Maria*. And have you too, Andrea?

*Andrea*. From that snug little watch-tower. 'Twas too high;  
I only lookt upon the tops of trees.

See! him there! maskt! under the mulberry!

*Fiammetta*. I do not see him. Look for him elsewhere.  
That is a shadow.

*Andrea*. Think you so? It may be.  
And the guitar?

*Fiammetta*. What! that great yellow toad-stool?

*Andrea*. How like is everything we see by starlight!

## DRAMAS AND DRAMATIC SCENES

*Fiammella, aside.* If there were not a star in all the sky,  
Every one upon earth would know Giovanni! 10

*Andrea.* I wish the mulberries were not past, that dozens  
Might drop upon him, and might speckle over  
His doublet: we should see it like a trout  
To-morrow, white and crimson, and discover  
The singer of this nonsense about light.

*Fiammella.* If you don't like it, pray don't listen to it.

*Maria, maliciously.* Then let us come away.

*Fiammella.*

Pray do.

*Maria, taking her arm.*

Come.

*Fiammella, peevishly.*

No.

*Maria.* Listen! another song!

*Fiammella.* Hush! for Heaven's sake!

O! will you never listen? All this noise! 20

*Maria.* Laughter might make some; smiles are much too silent.

*Fiammella.* Well; you have stopt him! Are you now content?

*Maria.* Quite, quite; if you are.

*Fiammella.* He begins again!

Hush! for the hope of Paradise! O hush!

*BOCCACCIO sings.*

List! list ye to another tale!

FIAMMETTA.

No; he who dares tell one  
To other ears than one's, shall fail.

BOCCACCIO.

I sing for her alone.

*Andrea.* I have a mind to be . .

*Maria.*

What? prince!

*Andrea.*

What? angry.

*Maria.* Not you.

*Andrea.* Not I? Why, who should hinder me? 30

*Maria, coaxing.* No, no; you won't be angry, prince!

*Andrea.*

I said

Half-angry, and resolve to keep my word.

*Maria.* Anger is better, as pomegranates are,  
Split into halves, and losing no small part.

*Andrea.* I never heard such truth about pomegranates!

What was the other thing we reason'd on?

Ho! now I recollect, as you shall see.

[Goes: all follow.]

## ANDREA OF HUNGARY

[ACT IV.] SCENE VI. GARDEN.

ANDREA, MARIA, FIAMMETTA, and BOCCACCIO.

*Andrea.* Keep back: where thieves may be, leave men alone.  
Now for drawn swords! Where are they; slipt behind  
The mulberry: wisely schemed! 'twon't do! come forth!  
Yield! tremble like a poplar-leaf! Who art thou? [*Seizing BOCCACCIO.*]

*Boccaccio.* King Robert, sir, respected me.

*Andrea.*

Did *he*?

Did *he*? Then far more highly should Andrea.  
Sicily! treat him kindly. We may all,  
Even you and I, commit an indiscretion.  
How the stars twinkle! how the light leaves titter!  
And there are secret quiverings in the herbs,  
As if they all knew something of the matter,  
And wisht it undisturb'd. To-night no harm  
Shall happen to the worst man in Aversa.

10

### ACT V.

SCENE I. PALACE OF AVERSA.

ANDREA and GIOVANNA.

*Giovanna.* How gracefully thou sattest on thy horse,  
*Andrea!*

*Andrea.* Did I?

*Giovanna.* He curveted so,  
Sidled and pranced and croucht and plunged again,  
I almost was afraid, but dared not say it.

*Andrea.* Castagno is a sad curvetting rogue.

*Giovanna.* 'Twas not Castagno; 'twas Polluce.

*Andrea.*

Was it?

How canst thou tell, Giovanna?

*Giovanna.* I can tell.

*Andrea.* All at hap-hazard: I am very sure  
'Twas not the horse you look'd at; nor did I  
Think about riding, or about the palfrey,  
Crimson and gold, half palfrey and half ostrich.  
But thou too ridest like a queen, my dove!

10

*Giovanna.* So very like one? Would you make me proud?

*Andrea.* God forbid that! I love thee more for beauty.  
Ne'er put on pride, my heart! thou dost not want it;

9 look'd] lookt 1846.

## DRAMAS AND DRAMATIC SCENES

Many there are who do; cast it to them  
Who cannot do without it, empty souls!  
Ha! how you look! is it surprise or pleasure?

*Giovanna.* Pleasure, my love! I will obey with pleasure  
This your first order. But, indeed, my husband,  
You must not look so fondly when the masks come,  
For you and I, you know, shall not be maskt.

20

*Andrea.* A pretty reason for not looking fond!  
Must people then wear masks for that?

*Giovanna.* Most do.  
I never saw such fondness as some masks  
Presented.

*Andrea.* Thou hast never seen half mine;  
Thou shalt; and then shalt thou sit judge between us.  
We have not spoken more to-day, my chuck,  
Than many other days, yet thou appearest  
Wiser than ever. I have gain'd from thee  
More than I gave.

30

*Giovanna.* And, without flattery,  
I am more pleased with your discourse than ever.

*Andrea, fondly.* No, not than ever. In this very room  
Didst thou not give to me this very hand  
Because I talkt so well?

*Giovanna.* We foolish girls  
Are always caught so.

*Andrea.* Always kept so, too?  
Well, we must see about it then, in earnest.

*Giovanna.* Andrea! one thing see to: pray inquire  
If, in the crowd that rusht so thro' the gates,  
No accident has happen'd. Some cried out,  
Some quarrel'd; many horses started off  
And bore amidst them.

40

*Andreas.* Never fear.

*Giovanna.* But ask.

[*He goes.*]

17 cannot] can not 1846.

22 maskt] masked 1846.

32 pleased] pleas'd

1846. 35 talkt] talked 1846.

39 rusht] rushed 1846.

41 quarrel'd]

quarrell'd 1846.

42 amidst] amid 1846.

### [ACT V.] SCENE II.

FIAMMETTA, MARIA, FILIPPA, and SANCIA, *enter.*

*Maria.* The bridegroom is among the other grooms,  
Asking odd questions: what man's horse broke loose,

## ANDREA OF HUNGARY

Who was knockt down, what fruit-stall overturn'd,  
Who quarrel'd, who cried out, struck, ran away.

*Giovanna.* Maria! this is pleasantry.

*Andrea, returning hastily.*

They say,

Caraffa and Caraccioli are dead.

*Giovanna.* It cannot be: they were both well this morning.

*Filippa.* The west-wind blew this morning . . no air now.

*Giovanna.* O but, Filippa! they both came together.

Did not queen Sancia tell you?

*Filippa.*

I have seen

10

Two barks together enter the port yonder,

And part together.

*Giovanna.* But to die at once!

*Filippa.* Happy the friends whom that one fate befalls!

*Giovanna.* So soon!

*Filippa.* Perhaps so soon.

*Giovanna.*

It may be happy,

It must be strange; awfully strange indeed! [*FIAMMETTA goes out.*]

*Andrea.* My darling! how you pity those two youths!

I like you for it.

*Giovanna.* Both have fathers living:

What must they suffer! Each . . I never heard,

But may well fancy . . loved some girl who loves him.

I could shed tears for her.

*Maria.*

My dear Giovanna!

20

Do queens shed tears? and on the wedding-day?

*Sancia.* I see no reason why they should not.

*Filippa, aside.*

I,

Alas! see far too many why they should.

*Andrea.* What did Filippa say? that brides should cry?

*Filippa, to GIOVANNA and MARIA.* Not idly has the genial breath of  
song

Turn'd into pearls the tears that woman sheds:

They are what they are call'd: some may be brighter

Among your gems, none purer, none become

The youthful and the beautiful so well.

*Andrea, as FIAMMETTA enters.* Here enters one you never will teach  
that,

30

She is too light for grief, too gay for love,

And neither salt nor misletoe can catch her,

Nor springe nor net: she laughs at all of them

4 quarrel'd] quarrell'd 1846. 7 cannot] can not 1846.  
women shed 1846. 32 misletoe] mistleto 1846.

26 woman sheds]

## DRAMAS AND DRAMATIC SCENES

Like any woodpecker, and wings away.

I know you women; I'm a married man.

*Fiammetta.* They will not give the story up: they draw  
All different ways, but death they all will have.

*Andrea.* Ay, and one only will not satisfy them.

[*An officer enters, and confers apart with him.*]

Certain?

*Giovanna.* Some other accident less heavy,  
Heaven! let us hope!

*Andrea.* Strangled! O what a death!  
One of them . . one (no matter now which of them)

40

Disliked me, shunn'd me; if we met, look'd at me  
Straiter and taller and athwart the shoulder,  
And dug his knuckles deep into his thigh.

I gave him no offence . . yet, he is gone . .

Without a word of hearing, he is gone!

To think of this! to think how he has fallen

Amid his pranks and joyances, amid

His wild heath myrtle-blossoms, one might say,  
It quite unmans me.

*Sancia.* Speak not so, my son!

50

Let others, when their nature has been changed

To such unwonted state, when they are call'd

To do what angels do and brutes do not,

Sob at their shame, and say they are unmann'd:

Unmann'd they cannot be; they are not men.

At glorious deeds, at sufferings well endured,

Yea, at life's thread snapt with its gloss upon it,

Be it man's pride and privilege to weep.

42 look'd] lookt 1846.  
not 1846.

43 Straiter] Straighter 1846.

55 cannot] can

[ACT V.] SCENE III. GRAND SALOON.

*Masks passing.*

ANDREA, GIOVANNA, MARIA, FIAMMETTA, FILIPPA.

*Filippa.* It may be right, my lady, that you know  
What masks are here.

*Giovanna.* I have found out already  
A few of them. Several waived ceremony  
(Desirably at masks) and past unnoticed.

The room fills rapidly.

*Filippa.* Not to detain

## ANDREA OF HUNGARY

My queen (for hundreds anxiously approach),  
Pardon! I recognised the Prince Luigi.

*Giovanna.* Taranto? Tell our cousin to keep on  
His mask all evening. Hither! uninvited!

*Maria, out of breath.* Think you the dais will keep the masks from  
hearing? 10

*Giovanna.* Why should it?

*Maria.* Oh! why should it? He is here.

Even Filippa could distinguish him.

Every one upon earth must know Taranto.

*Giovanna.* Descend we then: beside the statue there  
We may converse some moments privately.

*Maria.* Radiant I saw him as the sun . . a name

We always gave him . . rapid as his beams.

I should have known him by his neck alone

Among ten thousand. While I gazed upon it,  
He gazed at three mysterious masks: then rose 20

That graceful column, ampler, and more wreathed

With its marmoreal thews and dimmer veins.

The three masks hurried thro' the hall; Taranto

After them (fierce disdain upon his brow)

Darted as Mercury at Jove's command.

No doubt, three traitors who dared never face him

In his own country, are courageous here.

*Giovanna.* Taranto, then, Taranto was unmaskt!  
Against my orders!

*Maria.* Rather say, *before.*

Luigi never disobeyed Giovanna. 30

*Giovanna.* Filippa carried them.

*Maria.* I know his answer.

*Giovanna.* Repeat it then, for she may not to-night.

*Maria.* "Tell her I come the cousin, not the prince,  
Nor with pretension, nor design, nor hope;  
I come the loyal, not the fond, Taranto."

Why look you round?

*Giovanna.* The voice is surely his.

*Maria.* The thoughts are . .

*Giovanna, pressing her hand.* May, O Heaven! the speaker be!

[Both walk away.]

*Fra Rupert, maskt and disguised, to one next.* I heard our gracious  
queen, espoused to-day,

Give orders that Taranto keep well maskt.

38 maskt] masked 1846.



## DRAMAS AND DRAMATIC SCENES

*Next Mask, to another.* Ho then! Taranto here!

*Second Mask.* What treachery!

*Fra Rupert, maskt.* He could not keep away. Tempestuous love 41  
Has tost him hither. Let him but abstain  
From violence, nor play the jealous husband,  
As some men do when husbands cross their roads.

*Second Mask.* Taranto is a swordsman to the proof.

*First Mask.* Where is he?

*Fra Rupert, maskt.* He stood yonder, in sky-blue,  
With pearls about the sleeves.

*Second Mask.* Well call him Phœbus!  
I would give something for a glimpse at what  
That mask conceals.

*Fra Rupert, maskt.* Oh! could we catch a glimpse  
Of what all masks conceal, 'twould break our hearts.

Far better hidden from us! Woman! woman! 50

*First Mask to second.* A friar Rupert! only that his voice  
Breathes flute-like whisperings, rather than reproofs.

*Second Mask.* Beside, he stands three inches higher; his girth  
Slenderer by much.

*First Mask.* Who thought 'twas really he?  
I only meant he talkt as morally.

*Third Mask coming up to FOURTH.* I am quite certain there is Frate  
Rupert.

*Fourth Mask.* Where is he not? The Devil's ubiquity!  
But, like the Devil, not well known when met.

How found you him so readily? What mark? 60

*Third Mask.* Stout is he, nor ill-built, though the left shoulder  
Is half a finger's breadth above the right.

*Fourth Mask.* But that man's . . let me look . . that man's right  
shoulder

Stands two good inches highest.

*Third Mask.* Doubt is past . .  
We catch him! over-sedulous disguise!

41 mask] masked 1846. 46, 49 mask] om. 1846.

### SCENE IV.

*Andrea, enters.* We have a cousin in the house, my queen!  
What dost thou blush at? Why art troubled? Sure  
We are quite grand enough for him: our supper  
(I trust) will answer all his expectations.

*Maria.* So, you have lookt then at the supper-table?

*Andrea.* 'Twould mortify me if Giovanna's guests

## ANDREA OF HUNGARY

Were disappointed.

*Giovanna.* Mine! and not yours too?

*Andrea.* Ah sly one! you have sent then for Taranto  
And would not tell me! Cousin to us both,  
To both he should be welcome as to one.  
Another little blush! Why, thou art mine,  
And never shalt, if love's worth love, repent it.

10

*Giovanna.* Never, my own Andrea! for such trust  
Is far more precious than the wealthiest realms,  
Or all that ever did adorn or win them.

*Andrea.* I must not wait to hear its value told,  
We shall have time to count it out together.  
I now must go to greet our cousin yonder,  
He waits me in the balcony; the guards  
Have sent away the loiterers that stood round,  
And only two or three of his own friends  
Remain with him. To tarry were uncourteous.

20

*Maria, earnestly to him.* I do believe Luigi is below.

*Andrea.* Do not detain me: we have never met  
Since your proud sister spoke unkindly to him,  
And, vaulting on his horse, he hurried home.

[*Goes.*

*Maria.* The soldiers there do well to guard the balcony,  
And close the folding-doors against intrusion. [*Cry is heard.*

*Fiammetta.* Ha! some inquisitive young chamber-lady,  
Who watcht Luigi enter, pays for it.

30

Those frolicsome young princes are demanding  
A fine for trespass.

*Giovanna.* Nay, they are too rude,  
Permitting any rudeness. Struggles! sobs!  
Andrea never caused them.

*Maria.* Shame, Taranto!

*Giovanna.* Stifling of screams! Those nearer are alarm'd;  
Those farther off are running for the staircase;  
And many come this way! What can they mean?  
See! they look angry as they run, and dash  
Their hands against their foreheads! (*Very alarmed.*)

Where 's a page?

*A page stands maskt in the doorway: crowds of unmaskt behind him.*

*Maria.* A page! a page!

*Page, to himself.* I am one; and discovered! [*Advances.*

*Giovanna.* Run; see what those young courtiers round the princes

23 to him] om. 1846.  
maskt . . . unmaskt 1846.

35 alarm'd] alarmed 1846.

maskt . . . unmaskt]

## DRAMAS AND DRAMATIC SCENES

Are doing in the balcony. Below;  
Not there.

42

*Page.* I might mistake the prince Andrea,  
Not having ever seen him, quite a stranger,  
Being prince Luigi's page, whom I awaited,  
To say his groom and horse are near at hand.

*Maria.* He goes then?

*Page.* Ere it dawn.

*Giovanna.*

Oh! hasten! hasten

Below, and instantly run back again,  
Telling me what you can discover there.

*Page, returns.* Lady! the lamps about the balcony  
Are all extinguisht.

50

*Giovanna.* Is the wind so high?  
What didst thou hear, what didst thou note, beside?

*Page, hesitating.* Against the gentlest, the most virtuous queen,  
Opprobrious speech, threats, imprecations . .

*Giovanna, earnestly.*

Pass it.

*Page, continues.* Upon the stairs; none from the gardens.

*Giovanna.*

There

What sawest thou?

*Page.* Over the balcony

Downward some burden swang.

*Giovanna.*

Some festive wreath

Perhaps.

*Page.* Too heavy; almost motionless.

*Maria.* Several damask draperies thrown across.

*Page.* May-be. The wind just stirr'd the bottom of them:  
I had no time to look: I saw my prince

60

Fighting.

*Maria.* O heaven! was ever night like this.

*Page.* For gallant sword! it left two proofs behind:  
The third man, seeing me (poor help for arm  
So valiant!) fled.

*Maria.* O! we are safe then, all!

[*Very joyous.*

*Page.* No cap lost they, nor did the one who fled:  
Whose, in the world of Naples, can be this?

[*He takes from under his richly embroidered cloak the cap of ANDREA.*

4 him,] him. 1846. quite a stranger,] *om.* 1846, which after him. inserts :

*Maria.* Who then are you?

*Page.* The Prince Luigi's [&c. as in 1839.]

49 Telling] Reporting 1846.

54 earnestly] *om.* 1846.

55 continues] *om.* 1846.

62 this.] this . . 1846.

## ANDREA OF HUNGARY

GIOVANNA clasps it to her face, and falls with a stifled scream.  
Another Page, brings in ANDREA's ermine cloak. This cloak fell near me from the balusters.

Maria. His own! Ha! this dark speck is not the ermine.

Filippa. See! she revives! hide it away! O guests  
Of our unhappy festival, retire. 70

END OF ANDREA OF HUNGARY.

69 ermine] ermine's 1846.

## GIOVANNA OF NAPLES

[Published in 1839 when, with *Andrea of Hungary*, it formed one volume. Both dramas with *Fra Rupert* added were reprinted 1846, 1876 under a general heading. See pp. 279, 384, and notes at end of volume.]

### MALE CHARACTERS.

LEWIS, *King of Hungary*.  
LUIGI, *Prince of Taranto*.  
ACCIAJOLI, *Seneschal of Naples*.  
UGO DEL BALZO.  
SPINELLO, *General of Naples*.  
RIENZI, *Tribune of Rome*.

FRA RUPERT.  
BOCCACCIO.  
PETRARCA.  
PSEIN, *a Hungarian Captain*.  
POPE'S NUNCIO.  
PRIOR OF THE CELESTINES.

### FEMALE CHARACTERS.

WIFE OF RIENZI.  
FILIPPA OF CATANIA.  
SANCIA, *her Granddaughter*.

PRINCESS MARIA.  
FIAMMETTA.

MALE in first heading om. 1846. heading FEMALE CHARACTERS om. 1846.  
Granddaughter 1839, Granddaughter 1846.

## ACT I.

### SCENE I. GARDEN OF CAPO-DI-MONTE.

BOCCACCIO and FIAMMETTA.

Boccaccio. Adieu the starlit gardens of Aversa,  
The groves of Capo-Monte!

Fiammetta. Why adieu?

Boccaccio. One night will throw its gloom upon them long.

Fiammetta. It will indeed: but love can dwell in gloom,  
And not repine in it.

Boccaccio. The generous man,  
Who might have much impeded ours, gave way  
To better impulses. My face is flusht  
To think of his hard doom, and find myself  
Happy where he was happy, and so lately!

Fiammetta. I too have sighs, nor for thee only, now. 10

7 better] bitter mispr. 1846, 1876.

## DRAMAS AND DRAMATIC SCENES

Giovanni, had an angel told it me  
 The other day, I should have disbelieved.  
 We all are now alike. Even queen Sancia,  
 Sancia, so calm in sorrow, said, *Death comes*  
*To some with flames across his angry brow,*  
*To others holds green palm and aureole crown,*  
*Dreadless as is the shadow of a leaf . .*  
 But, while she said it, prest my hand and wept,  
 Then prayed of Heaven its peace for poor Andrea.

*Boccaccio.* We may think too as wisely as the queen 20  
 When we attain her age; of other flames  
 And other palms and other crowns just now.  
 Like every growth, thoughts also have their seasons;  
 We will not pluck unripe ones; they might hurt us.  
 That lady then was with you?

*Fiammetta.* She herself  
 Led me up hither by the sleeve. Giovanna  
 Is there below, secure, in Castel-Nuovo.  
 Look you! what crowds are gathering round about it.

*Boccaccio.* I see them, and implore you, my Fiammetta,  
 To tarry here, protected by queen Sancia. 30

*Fiammetta.* And will you tarry near me?  
*Boccaccio.* While the queen  
 Your sister is quite safe.

*Fiammetta.* What! thinkest thou  
 She ever can be otherwise than safe?  
 I will run down to her.

*Boccaccio.* There is no danger  
 At present; if there should be, my weak aid  
 Shall not be wanting. He whom she laments  
 I too lament: this bond unites me with her;  
 And I will keep her in my sight, and follow  
 (As lighter birds follow the powerfuller,)  
 Where'er the tempest drives her . . not to save, 40

11 Giovanni] Giovanna 1846 (*mispr.*).

14 Sancia . . . comes] 1846 substitutes twelve lines:

Whose sadness is scarce sadness, so resign'd Is she to Heaven, at this balustrade Lean'd and lookt over, hearing some one sing. "Impatient is the singer there," said she, "To run thro' his delight, to fill the conch Of song up to the brim, and wise were he and continues in roman type.	Thought he not, O my child, as think he might, How every gust of music, every air, Breathing its freshness over youthful breasts, Is a faint prelude to the choirs above, And how Death stands in the dark space between, To some with invitations free and meek,
--	---

15 across his] athwart an 1846.

17 leaf . . ] leaf . . " 1846.

## GIOVANNA OF NAPLES

But break the fall, or warn her from below.

*Fiammella.* Generously spoken, my own sweet Giovanni!

Do so, and I can spare you; but remember  
Others may want a warning too, may want  
Some one to break a fall, some one to save . . .

Giovanni! O Giovanni! to save what?

For what is left but love? . . save that, Giovanni!

*Boccaccio.* Were any infelicity near you,  
Crowns and their realms might perish: but your sister  
Is part of you: had she but lookt into  
Your cradle, and no more; had one kind word,  
And only one, fallen from her upon you,  
My life should be the price for it.

50

*Fiammella.* Your life!

We have but one, we two. But until she  
Is safe again, and happier, you shall keep it.  
Go, go then; follow her; but soon return.  
While you are absent from me, shapeless fears  
Must throng upon and keep awake my sorrow.

*Boccaccio.* To grieve for what is past, is idle grief,  
Idler to grieve for what may never be.

60

Courage! when both most wish it, we shall meet.

42, 46 bis, 47 Giovanni] *Giovanna mispr.* 1846, 1876.

[ACT. I.] SCENE II. CASTEL-NUOVO.

GIOVANNA and DEL BALZO.

*Giovanna.* Ugo del Balzo! thou art just and firm.

Seek we the murderers out, and bring them forth

Before their God and fellow men, if God

Or fellow men have they. Spare none who did

This cruel deed. The partner of my throne,

Companion of my days . . until that day . .

Avenge! In striking low the guilty head

Show mercy to my people. Take from me

And execute with promptness this commission.

O what a chasm in life hath one day made,

Thus giving way with such astounding crash

Under my feet, when all seem'd equable,

All hopeful, not a form of fear in sight.

10

*Del Balzo.* Lady! if all could see the pangs within  
Which rend your bosom, every voice would pause

3, 4 fellow men] fellow-men 1846.

## DRAMAS AND DRAMATIC SCENES

From railing and reproach.

*Giovanna.* Reproach who will,  
Rail who delight in railing. Could my arm  
Protect the innocent?

*Del Balzo.* But strange reports  
(With this commission in my hand I speak it)  
Murmur throughout the city. Kindred, ay,  
Close kindred are accused.

20

*Giovanna.* Such accusations  
Have burst upon my ear: they wrong my cousin.  
A man more loyal than the brave Taranto  
Nor court nor field e'er saw: but even he  
Shall not escape if treachery be found  
Within the shadow of that lofty mien.

*Del Balzo.* No, by the sword of the arch-angel! no . .  
Altho' his sister smiles this hour upon  
Her first-born of my dear and only brother  
The duke of Andria. Thou must weep, Francesco!  
And she, and I; for such dishonour taints  
The whole house through, obscuring past and future.  
Was he not in Aversa?

30

*Giovanna.* He was there.

*Del Balzo.* And were no orders given that he keep on  
His mask all evening?

*Giovanna.* Yes, I gave those orders.

*Del Balzo.* The queen's commission reaches not the queen.

*Giovanna.* Imperfect then is that commission, Ugo!

*Del Balzo.* Freedom of speech is limited.

*Giovanna.* By what?

*Del Balzo.* The throne.

*Giovanna.* For once, then, push the throne more back,  
And let thy words and actions have their scope.

40

*Del Balzo.* Why was Aversa chosen for the revels?

[*The QUEEN hesitates, and sighs deeply.*]

One answer comes from all. Because the town  
Is Norman, the inhabitants are Norman,  
Sworn enemies to an Hungarian prince;  
The very name sounds hostilely; the walls  
Built in aversion to the pride of Capua.

*Giovanna.* I could give other answer, which such hearts  
Would little understand. My happiest days  
Were spent there . . O that there my last had closed!

27 arch-angel] archangel 1846.

## GIOVANNA OF NAPLES

Was it not in Aversa we first met? 50  
There my Andrea, while our friends stood round  
At our betrothment, fain would show me first  
A horse they led for him from Hungary.  
The hands we join'd were little hands indeed!  
And the two rings we interchanged would ill  
Let pass the bossy chain of his light hair  
Entwisted with my darker, nor without  
His teeth was then drawn thro' it. Those were days  
When none saw quarrels on his side or mine,  
Yet were there worse than there were latterly, 60  
Or than since childhood ever. We have lived  
From those days forth without distrust and strife.  
All might have seen but now will not know that.

*Del Balzo.* Lady! the court and people too remember  
That none more courteous, none more beautiful,  
Lives than the prince Luigi . . they acknowledge  
That prince Andrea's qualities fell short . .

*Giovanna.* Del Balzo! cease! he was your prince but now . .  
His virtues were domestic . . few saw those.

*Del Balzo.* Few, I confess it; not so few the other's; 70  
His assiduities, his love.

*Giovanna.* Do these  
Remember too, whate'er advantages  
The prince Luigi of Taranto had,  
I gave my hand where they who rear'd me will'd,  
That no contention in our family  
Might reach my people? Ugo! tell me now  
To whom show'd I my love? To them or him?

*Del Balzo.* Lady! 'twas nobly done. Yet he was seen  
To walk among the maskers on that night,  
Was ordered to keep on his mask, was known 80  
To watch Andrea in the balcony,  
To rush away, to fight below the place  
Where the inhuman deed was perpetrated,  
And then to fly.

*Giovanna.* O! If Taranto could  
Be guilty! . . but impossible! My sister  
Saw him pursue three masks: and his own page  
Found him in fight with one, where two were slain.

*Del Balzo.* Would any court receive such testimony?

*Giovanna.* Examine then more closely. I am lost,

64 too] do 1846.



## DRAMAS AND DRAMATIC SCENES

Not in conjectures, for my mind flies off 90  
 From all conjecture, but in vague, in wild  
 Tumultuous thoughts, all broken, crost, and crazed.  
 Go, lose no moment. There are other things [DEL BALZO goes.  
 I could have said . . what were they? . there are things . .  
 Maria . . why not here! . . She knows there are . .  
 O! were the guilty so perplex as I am,  
 No guilt were undiscover'd in the world! 97

### [ACT I.] SCENE III.

FILIPPA, SANCIA TERLIZZI, DEL BALZO.

*Sancia Terlizzi.* Gentle and gracious and compassionate,  
 Companion and not queen to those about her,  
 Giovanna delegates her fullest powers  
 To stern Del Balzo; and already force  
 Enters the palace gates.

*Filippa.* Let them be closed  
 Against all force. Send for the seneschal.

*Sancia Terlizzi.* Acciajoli has departed for Aversa,  
 There to make inquest.

*Filippa.* Who dares strike the door?

*Del Balzo, entering.* The laws.

*Filippa.* Count Ugo! is the queen extinct?

*Del Balzo.* The prince is. Therefor lead with due respect 10  
 These ladies, and the rest, away. [To an Officer.

*Filippa.* What means  
 This violence?

*Del Balzo, to the Officer.* Let none, I pray, be used. [To FILIPPA.  
 Behold the queen's commission! In that chamber  
 Where close examinations must ensue,  
 In clear untroubled order let your words  
 Leave us no future violence to be feared.

*Filippa, returning the paper.* The queen hath acted as she always acts,  
 Discreetly; bravely: it becomes her race  
 And station: what becomes a faithful subject  
 Let us do now. [The QUEEN enters.

*Sancia Terlizzi.* Turn: lo, the queen herself! 20

*Del Balzo.* Lady! there is one chamber in the realm,  
 And only one, and that but for one day,  
 You may not enter.

*Giovanna.* Which is that, Del Balzo?

10 Therefor] Therefore 1846. 16 feared] fear'd 1846. 20 Terlizzi] Terlizio  
 1839 (mispr.). Terlizzi 1846

## GIOVANNA OF NAPLES

*Del Balzo.* Where the judge sits against the criminal.

*Giovanna.* Criminal! none are here.

*Del Balzo.* If all my wishes

Avail'd me, there were none.

*Giovanna.* Sure, sure, the palace

Is sacred.

*Del Balzo.* Sacred deeds make every place

Sacred, unholy ones make all unholy.

*Giovanna.* But these are our best friends.

*Filippa.* My royal mistress!

The name of friendship and the name of justice 30

Should stand apart. Permit me to retire. . . [To DEL BALZO.

Whither, sir, you must dictate.

*Del Balzo.* Lead them on. [The QUEEN throws  
her arms round FILIPPA, who gently removes them and goes.

Lady! would you protect the culpable?

*Giovanna.* Ugo del Balzo! would you wrong the queen?

*Del Balzo.* I recognise the lofty race of Robert,  
And my arm strengthens and my heart dilates.

*Giovanna.* Perform your duty, sir, and all your duty;  
Win praise, win glory . . mine can be but tears. [Goes.

### [ACT I.] SCENE IV.

FRA RUPERT, DEL BALZO.

*Fra Rupert.* Confessionals are close; and closer stil  
The heart that holds one treasure.

*Del Balzo.* Father Rupert!

What brought thee hither at this busy hour?

*Fra Rupert.* My duty: I must not delay my duty.

*Del Balzo.* What is it?

*Fra Rupert.* I would fain absolve from sin  
(Far as the Church allows) the worst of sinners.

*Del Balzo.* In few plain words, who sent for thee?

*Fra Rupert.* In fewer,  
I scorn thy question.

*Del Balzo.* Father! thou must wait.  
The prince's death involves some powerful ones,  
Whose guilt or innocence shall presently  
Be ascertained. 10

*Fra Rupert.* What! and shall man hear first  
The guilty soul confess its secret sin?

1 still] still 1846.

## DRAMAS AND DRAMATIC SCENES

Shall not the angels carry up the tale  
Before the people catch it?

*Del Balzo.* They, no doubt,  
Already have done this.

*Fra Rupert.* Not half, not half.

*Del Balzo.* Father! it seems thou knowest more about it  
Than I or any else. Why reddenest thou?

*Fra Rupert.* Dost think, Del Balzo, any word escapes  
The sanctuary of consciences? the throne  
Of grace and mercy on our earth below?  
The purifier, the confessional?

20

So then! some powerful ones are apprehended

For what they did! O merciful Del Balzo!

Be sparing of a woman's blood, Del Balzo!

And age hath claims upon our pity too;

And so hath youth, alas! and early ties

Suddenly broken shock far round about.

Beside; who knows? . . thou canst not certainly . .

If any can . . they may be innocent,

Each of the three, one more, one less, perhaps:

30

Innocent should be all whose guilt lacks proof.

O my poor child Andrea, pardon me!

Thou wouldst not have sought blood for blood, Andrea!

Thou didst love all these women! most of all

Her . . but there's justice, even on earth, Andrea!

[*Goes.*

*Del Balzo.* 'Tis so! that stern proud bosom bursts with grief.

### [ACT I.] SCENE V.

*Maria.* Ah why, Del Balzo, have you let come in  
The filthy monk, Fra Rupert? He has frightened  
Sancia Terlizzi almost into fainting.

And tell me by what right hath he or any

Ordered her up into her room, and taken

Her mother down below, into those chambers

Which we have always been forbid to enter?

*Del Balzo.* Perhaps to ask some questions; for the queen  
Ought to be satisfied.

*Maria.* Then let me go

And ask her: she would tell me in a moment

10

What they will never get from her.

*Del Balzo.* Perhaps,

O princess! you may have mistaken.

*Maria.* No:

## GIOVANNA OF NAPLES

I never was mistaken in Filippa.  
Rudeness can neither move nor discompose her:  
A word, a look, of kindness, instantly  
Opens her heart and brings her cheek upon you.

*Del Balzo.* The countess has more glorious qualities  
Than noble birth has given any else.  
Whether her heart has all that tenderness . . .

*Maria.* Is my heart tender?

*Del Balzo.* Be it not too tender, 20  
Or it may suffer much, and speedily,  
And undeservedly. The queen your sister,  
Gentle as you, hath fortitude.

*Maria.* Giovanna  
Is tenderer than I am; she sheds tears  
Oftener than I do, tho' she hides them better.

*Del Balzo.* I saw their traces: but more royally  
Never shone courage upon grief suppress.

*Maria.* The lovely platane in the garden-walk  
Catches the sun upon her buds half-open,  
And looks the brightest where unbarkt and scathed. 30  
O find them out who have afflicted her  
With that most cruel blow.

*Del Balzo.* 'Tis what she bade me,  
And what I am now hastening to perform. [Goes.

GIOVANNA enters.

*Maria.* Courage, Giovanna! courage, my sweet sister!  
Del Balzo will find out those wicked men.  
O! I forgot to tell him what assistance  
Fra Rupert might afford him. Every crime  
Is known to him. But certainly Fra Rupert,  
Who loved Andrea so, will never cease  
Until he find the slayer of his friend. 40  
Ah my poor sister! if you had but heard  
The praises of Del Balzo, you would soon  
Resume your courage and subdue your tears.

*Giovanna.* Before Del Balzo, sister, I disdain  
To show them or to speak of them. Be mine  
Hid from all eyes! God only knows their source,  
Their truth or falsehood. In the light of day  
Some lose their bitterness, run smoothly on,  
And catch compassion, leisurely, serenely:

27 suppress] opprest 1876 mispr.

30 scathed] unscathed 1876 mispr.

## DRAMAS AND DRAMATIC SCENES

Never will mine run thus: my sorrows lie  
 In my own breast; my fame rests upon others,  
 Who throw it from them now the blast has nipt it.  
 'Tis ever so. Applauses win applauses,  
 Crowds gather about crowds, the solitary  
 Are shunned as lepers and in haste past by.

51

*Maria.* But we will not be solitary; we  
 Are not so easy to pass by in haste;  
 We are not very leper-looking.

*Giovanna.* Cease,  
 Maria! nothing on this earth so wounds  
 The stricken bosom as such sportiveness,  
 Or weighs worn spirits down like levity.  
 Give me your hand . . Reproof is not reproach.  
 I might have done the same . . how recently!

6c

*Maria.* Hark! what is all that outcry?

*Giovanna.* 'Tis for him  
 Whom we have lost.

*Maria.* But angry voices mixt  
 With sorrowful?

*Giovanna.* To him both due alike.

### [ACT I.] SCENE VI.

*[In 1846, 1876 edd. this scene forms the concluding part of Act I, Scene V which there extends to 216 lines.]*

SPINELLO enters.

*Spinello.* Hungarian troops throng every street and lane,  
 Driving before them the infirm, the aged,  
 The children, of both sexes.

*Giovanna.* Shelter them.

*Spinello.* Such is the hope of those base enemies,  
 That, unprovided for defence, the castle  
 May fall into their hands: and very quickly,  
 Unless we drive them back, our scanty stores  
 Leave us exhausted.

*Giovanna.* Dost thou fear, Spinello?

*Spinello.* I do: but if my sovran bids me bare  
 This breast of armure and assail her foes,  
 Soon shall she see what fears there lie within.

10

*Giovanna.* Let me too have my fears, nor worse than thine,  
 Loyal and brave Spinello! Dare I ask  
 Of God my daily bread nor give it those

10 armure] armour 1846.

## GIOVANNA OF NAPLES

Whose daily prayers have earned it for us all?  
I dare not. Throw wide open every gate  
And stand between the last of my poor people  
And those who drive them in.

*Spinello.* We then are lost.

*Giovanna.* Not from God's sight, nor theirs who look to God.

*Maria.* O sister! may that smile of yours be parent 20  
Of many. It sinks back, and dies upon  
The lovely couch it rose from. (*DEL BALZO enters.*) I will go:  
Del Balzo looks, I think, more stern than ever.

*Giovanna.* Del Balzo, I perceive thou knowest all,  
And pitiest my condition. [*DEL BALZO amazed.*

*Spinello.* Standest thou,  
Lookest thou, thus, before thy sovran, sir?

*Giovanna.* Be friends, be friends, and spare me one affront.  
Wiser it were, and worthier, to devise  
How tumults may be quell'd than how increast.  
On your discretion lies your country's weal. [*Goes.* 30

*Spinello.* Ugo del Balzo! thou art strong in war,  
Strong in alliances, in virtue strong,  
But darest thou, before the queen, before  
The lowest of the loyal, thus impute  
With brow of scorn and figure fixt aslant,  
Atrocious crimes to purity angelic?

*Del Balzo.* Heard'st thou her words and askest thou this question?  
Spinello! nor in virtue nor in courage  
(Our best alliances) have I pretence  
To stand before thee. Chancellor thou art, 40  
And, by the nature of thy office, should'st  
Have undertaken my most awful duty:  
Why didst thou not?

*Spinello.* Because the queen herself  
Will'd otherwise; because her chancellor,  
She thought, might vindicate some near unduly.

*Del Balzo.* She thought so? what! of thee?

*Spinello.* Thus it appears.

But on this subject never word escaped  
Her lips to me: her own pure spirit frankly  
Suggested it: her delicacy shunn'd  
All explanation, lacking no excuse. 50  
Thou askest if I heard her at thy entrance:  
I heard her, like thyself. The words before

41 should'st] shouldst 1846.

## DRAMAS AND DRAMATIC SCENES

Thou didst not hear; I did. Her last appeal  
Was for the wretched driven within the castle,  
And doom'd to pine or force us to surrender.  
For them she call'd upon thee, never else,  
To pity her condition.

*Del Balzo.* Pardon me!

I have much wrong'd her. Yet, among the questioned  
Were strange confessions. One alone spake scornfully  
Amid her tortures.

*Spinello.* Is the torture, then,  
The tongue of Truth?

*Del Balzo.* For once, I fear, 'tis not.

*Spinello.* It was Giovanna's resolute design  
To issue her first edict thro' the land  
Abolishing this horrid artifice,  
Whereby the harden'd only can escape.  
"The cruel best bear cruelty," said she,  
"And those who often have committed it  
May once go thro' it."

*Del Balzo.* And would'st thou, Spinello!  
Thus lay aside the just restraints of law,  
Abolishing what wise and holy men  
Raised for the safeguard of society?

*Spinello.* The holy and the wise have done such things  
As the unwise and the unholy shrink at.

*Del Balzo.* It might be thought a hardship in a country  
Where laws want ingenuity; where scales,  
Bandage, and sword, alone betoken Justice.  
Ill-furbisht ineffective armury,  
With nothing but cross-shooting shafts of words!

*Spinello.* Since every deed like torture must afflict  
A youthful breast, so mild, so sensitive,  
Trust it to me, and we will then devise  
How the event may best be laid before her.

*Del Balzo.* A clue was given by unwilling hands,  
Wherewith we entered the dark narrow chambers  
Of this strange mystery. Filippa first,  
Interrogated if she knew the murderer,  
Denied it: then, if she suspected any;  
"I do," was her reply. Whom? She was silent.  
Where should suspicion now (tell me, Spinello!)  
Wander or fix? I askt her if the queen

77 armury] armoury 1846.

## GIOVANNA OF NAPLES

Was privy to the deed. Then swell'd her scorn.

Again I askt her, and I show'd the rack.

"Throw me upon it: I will answer thence."

Said with calm voice Filippa. She was rackt.

Screams from all round fill'd the whole vault. "See, children!

How those who fear their God and love their prince

Can bear this childish cruelty," said she.

Altho' no other voice escaped, the men

Trembled, the women wail'd aloud. "To-morrow,"

Said I, "Filippa! thou must answer Justice.

100

Release her." Stil the smile was on her face:

She was releast: Death had come down and saved her.

*Spinello.* Faithfullest friend of the unhappy! plead

For us whose duty was to plead for thee!

Thou art among the Blessed! On, Del Balzo!

*Del Balzo.* Sancia, her daughter's child . .

*Spinello.*

The playful Sancia?

Whose fifteenth birthday we both kept together . .

Was it the sixth or seventh of last March? . .

Terlizzi's bride two months ago?

*Del Balzo.*

The same.

*Spinello.* And the same fate?

*Del Balzo.*

She never had seen Death:

110

She thought her cries could drive him off again,

Thought her soft lips might have relaxt the rigid,

And her warm tears . . .

*Spinello.*

Del Balzo! wert thou there?

Or tearest thou such dreamery from some book,

If any book contain such?

*Del Balzo.*

I was there;

And what I saw I ordered to be done.

Justice would have it; Justice smote my heart,

Justice sustained it too.

*Spinello.*

Her husband would

Rather have died than hear one shriek from Sancia.

*Del Balzo.* So all men would: for never form so lovely

120

Lighted the air around it.

*Spinello.*

Let us go

And bear her home.

*Del Balzo.*

To me the way lies open;

But much I fear, Spinello, the Hungarians

Possess all avenue to thy escape.

101 Still Still 1846.



## DRAMAS AND DRAMATIC SCENES

*Spinello.* Escape is not the word for me, my friend.  
I had forgotten the Hungarians  
(It seems) the queen, myself, captivity . .  
I may not hence: relate then if more horrors  
Succeeded.

*Del Balzo.* When Terlizzi saw Filippa  
Lie stiff before him, and that gentle bride  
Chafing her limbs, and shrinking with loud yells  
Whenever her soft hand felt some swoln sinew,  
In hopes to finish here and save all else,  
He cried aloud, "Filippa was the murderess."  
At this she darted at him such a glance  
As the mad only dart, and fell down dead.  
"'Tis false! 'tis false!" cried he. "Speak, Sancia, speak!  
Or hear me say 'tis false." They dragg'd away  
The wavering youth, and fixt him. There he lies,  
With what result of such inconstancy  
I know not, but am going to inquire . .  
If we detect the murderers, all these pains  
Are well inflicted.

130  
140

*Spinello.* But if not?

*Del Balzo.* The Laws  
Have done their duty and struck fear thro' all.

*Spinello.* Alas! that duty seems their only one.

*Del Balzo.* Among the first 'tis surely. I must go  
And gather up fresh evidence. Farewell,  
*Spinello!*

*Spinello.* May good angels guide your steps!  
Farewell! That Heaven should give the merciless  
So much of power, the merciful so little!

150

132 swoln] swol'n 1846.

### ACT II.

#### SCENE I. CASTEL-NUOVO.

GIOVANNA and MARIA.

*Maria.* I do not like these windows. Who can see  
What passes under? Never were contrived  
Cleverer ones for looking at the sky,  
Or hearing our Hungarians to advantage.  
I cannot think their songs are pastorals;

5 cannot] can not 1846.

## GIOVANNA OF NAPLES

They may be; if they are, they are ill-set.  
Will nothing do, Giovanna? Raise your eyes;  
Embrace your sister.

*Giovanna.* So, you too, Maria!  
Have turgid eyes, and feign the face of joy.  
Never will joy be more with us . . with you  
It may be . . O God grant it! but me! me,  
Whom good men doubt, what pleasure can approach?

10

*Maria.* If good men all were young men, we might shudder  
At silly doubts, like other silly things  
Not quite so cold to shudder at.

*Giovanna.* Again,  
Maria! I am now quite changed; I am  
Your sister as I was, but O remember  
I am (how lately!) my Andrea's widow.

*Maria.* I wish our little Sancia would come hither  
With her Terlizzi . . those inseparables!  
We scarcely could get twenty words from them  
All the day long; we caught them after dinner,  
And lost them suddenly as evening closed.

20

*Giovanna.* Send for her. But perhaps she is with Filippa . .

*Maria.* Learning sedateness in the matron life.

*Giovanna.* Or may-be with the queen whose name she bears,  
And who divides her love, not equally  
With us, but almost equally.

*Maria.* If so,  
No need to seek her; for the queen went forth  
To San Lorenzo at the dawn of day,  
And there upon the pavement she implores  
Peace for the dead, protection for the living.

30

*Giovanna.* O may her prayers be heard!

*Maria.* If piety  
Avails the living or the dead, they will.

*Giovanna.* How, how much calmer than thy sweetest smile  
Has that thought made me! Evermore speak so,  
And life will almost be as welcome to me  
As death itself.

*Maria.* When sunshine glistens round,  
And friends, as young as we are, sit beside us,  
We smile at Death . . one rather grim indeed  
And whimsical, but not disposed to hurt us . .  
And give and take fresh courage. But, sweet sister!  
The days are many when he is unwelcome,

40

## DRAMAS AND DRAMATIC SCENES

And you will think so too another time.  
 'Tis chiefly in cold places, with old folks,  
 His features seem prodigiously amiss.  
 But Life looks always pleasant, sometimes more  
 And sometimes less so, but looks always pleasant,  
 And, when we cherish him, repays us well.

Sicily says it is the worst of sin  
 To cast aside what God hath given us,  
 And snatch at what he may hereafter give  
 In its due season . . . scourges, and such comfits,  
 Cupboarded for Old-age. Youth has her games;  
 We are invited, and should ill refuse.  
 On all these subjects our sweet Sicily  
 Discourses with the wisdom of a man.  
 You are not listening: what avails our wisdom?

50

*Giovanna.* To keep afloat that buoyant little bark  
 Which swells endanger. O may never storm  
 O'ertake it! never worm unseen eat thro'!

60

*Maria.* I wish we were away from these thick walls,  
 And these high windows, and these church-like ceilings,  
 Without a cherub to look down on us,  
 Or play a prank up there, with psalter-book,  
 Or bishop's head, or fiddle, or festoon.

*Giovanna.* Be satisfied awhile: the nobler rooms  
 Are less secure against the violence  
 Of those Hungarians.

*Maria.* I saw one who bowed  
 Graceful as an Italian. "Send away  
 The men below," said I, "then bow again,  
 And we will try which bows most gracefully."

70

*Giovanna.* My giddy, giddy sister!

*Maria.* May my head  
 Be ever so, if crowns must steady it!

*Giovanna.* He might have thought . . .

*Maria.* Not he; he never thinks.  
 He bowed and shook his head. His name is Psein.  
 Often hath he been here on guard before:  
 You must remember him.

*Giovanna.* No, not by name.

*Maria.* Effeminate and vain we fancied him,  
 Because he always had a flower in hand,  
 Or with his fingers combed his forehead hair.

80

*Giovanna.* No little merit in that sullen race.

## GIOVANNA OF NAPLES

*Maria.* If he has merit I will bring it out.

*Giovanna.* Resign that idle notion. Power is lost  
By showing it too freely. When I want  
His services, I order them. We part.  
Too large a portion of the hour already  
Has been among the living. Now I go  
To other duties for the residue  
Of this sad day.

*Maria.* Unwelcome is Maria  
Where sorrow is?

90

*Giovanna.* Her sorrow is unwelcome;  
Let me subdue my own; then come and join me.  
Thou knowest where the desolate find one  
Who never leaves them desolate.

[Goes.

*Maria.* 'Tis hard  
To linger here alone.

*Officer.* The Seneschal  
Of Naples, Acciajoli.

[ACT II.] SCENE II.

ACCIAJOLI and MARIA.

*Acciajoli.* By command  
Of our most gracious queen, O royal lady!  
I come for yours.

*Maria.* That is, to bear me company.

*Acciajoli.* Such only as the humblest bear the highest.

*Maria.* Seneschal! you excel the best in phrases.  
You might let others be before you there,  
Content to shine in policy and war.

*Acciajoli.* I have been placed where others would have shone.

*Maria.* Come, do not beat me now in modesty.

Had I done anything, I might not boast,

10

Nor should I think I was improving it  
By telling an untruth and looking down.

I do not like our lodgement, nor much wish  
To see an arrow quivering in that wainscote:  
The floors are well enough; I would not see them  
Paved with smooth pebbles from Hungarian slings.  
Cannot you send those soldiers to their quarters?

*Acciajoli.* In vain have I attempted it.

*Maria.* Send Pseim  
To me.

5 excel] excell 1846, 1876.

17 Cannot] Can not 1846.

## DRAMAS AND DRAMATIC SCENES

*Acciajoli.* He, like the rest, is an insurgent.  
Civilest of barbarians, yet may Psein  
(With horror I must utter it) refuse.

20

*Maria.* Fear of refusal has lost many a prize. [ACCIAJOLI goes.  
I hope the Seneschal will go himself,  
Not send another. How I wisht to ask it!  
But, at my years, to hint an act of delicacy  
Is too indelicate. He has seen courts,  
Turn'd over their loose leaves (each more than half  
Illumination, dulness the remainder),  
And knows them from the cover to the core.

### [ACT II.] SCENE III.

*Psein, conducted by ACCIAJOLI, who retires.* The queen commands my  
presence here.

*Maria.* The queen  
Desired your presence; I alone command it.  
Eyes have seen *you*, commander Psein!

*Psein.* Impossible!

*Maria.* Yes, eyes have seen you, general Psein! they have,  
And seen that they can trust you.

*Psein.* By my troth  
To all that 's lovely!

*Maria.* Ah, sad man! swear not . .  
Unless you swear my words.

*Psein.* To hear and swear  
And treasure them within this breast, is one.

*Maria* (*PSEIN repeating*). "I swear to love and honour and obey" . .  
Ha! not the hand . . it comes not quite so soon. 10

*Psein.* I have but little practice in the form;  
Pardon me, gracious lady!

*Maria.* Earn your pardon  
By your obedience. Now repeat again.  
"Whatever perils may obstruct her path,  
I give safe conduct to my royal mistress,  
Giovanna, queen of Naples." (*He starts.*) Have you taken  
Me for my sister all this while? I told you  
It was not she commanded you, 'twas I.

*Psein.* Oaths are sad things! I trot to church so seldom  
They would not let me out of mine for little  
(Not they!) like any good old customer.

20

15 safe conduct] safe-conduct 1846.

## GIOVANNA OF NAPLES

*Maria.* And so! you would deceive me, general?

*Psein, aside.* I am appointed: that sounds well: but general!  
She said the same before: it must be true.

*Maria.* Tell me at once, nor hesitate. Another  
May reap the harvest while you whet the sickle.

*Psein.* But I have sworn to let none pass, before  
The will of my superiors be announced.

*Maria.* Behold them here! their shadow fills this palace,  
And in my voice, sir, is their will announced. 30

*Psein.* I swore.

*Maria.* I heard you.

*Psein.* But before.

*Maria.* Before

Disloyalty, now loyalty. Are brave  
And gallant men to ponder in the choice?

*Psein.* Devoted as I am to you, O lady!  
It cannot be.

*Maria.* Is that the phrase of Psein?  
We love the marvellous; we love the man  
Who shows how things which cannot be can be.  
Give me this glove again upon the water,  
And queen Giovanna shall reward you for it.

*Psein.* Upon the water or upon the fire, 40  
The whirlpool or volcano . . By bad luck  
(What fools men are! they always make their own!)  
The troops are in revolt. Pride brightens zeal  
But not invention. How shall we contrive  
To manage them at present?

*Maria.* Tell the troops  
We will have no revolts. Sure, with your powers  
Of person and persuasion, not a man  
Would hesitate to execute his duty.

*Psein.* We are but three . .

*Maria.* We are but two: yet, Psein!  
When two are resolute they are enough. 50

Now I am resolute, and so are you,  
And if those soldiers dare to disobey  
It is rank mutiny and halbert-matter.  
Await the Seneschal: he now returns. [Goes.]

*Psein.* She knows the laws of war as well as I,  
And looks a young Minerva, tho' of Naples.

35, 37 cannot] can not 1846.

## DRAMAS AND DRAMATIC SCENES

[ACT II.] SCENE IV.

ACCIAJOLI and PSEIN.

*Acciajoli.* Sorrow and consternation are around.

*Psein.* Men could not have cried louder had they lost  
Policinello, who begets them fun,  
While princes but beget them blows and taxes.  
When will they see things straightly, and give these  
Their proper station?

*Acciajoli.* Have you not *your* king?

*Psein.* O! quite another matter! We have ours,  
True; but his taxes are for us; and then  
The blows . . we give and take them, as may happen.

*Acciajoli.* We too may do the same, another day.

10

[PSEIN expresses contempt.]

So! you imagine that your arms suffice  
To keep this kingdom down! War is a game  
Not of skill only, not of hazard only,  
No, nor of both united.

*Psein.* What the ball  
Is stuff with, I know not, nor ever lookt;  
I only know it is the very game  
I like to play at.

*Acciajoli.* Many are the chances.

*Psein.* Without the chances I would throw it up.  
Play me at Naples only five to one,  
I take the odds.

*Acciajoli.* All are not Neapolitans.

20

*Psein.* Then strike off three.

*Acciajoli.* Some Normans.

*Psein.*

Then my sword

Must be well whetted and my horse well fed,  
And my poor memory well poked for prayers.  
And, hark ye! I should like one combatant  
As well as twenty, of that ugly breed.  
Lord Seneschal, be ready at your post.

*Acciajoli.* I trust I shall be.

*Psein.* At what hour?

*Acciajoli.* Not yet.

*Psein.* Ay, but the queen must fix it.

*Acciajoli.* She inclines

To peace.

*Psein.* I know it; but for flight ere peace.

## GIOVANNA OF NAPLES

*Acciajoli.* Flight is not in the movements of our queen. 30

*Psein.* Departure then.

*Acciajoli.* Sir! should she will departure,  
Breasts are not wanting to repell the charge  
Of traitor or intruder.

*Psein.* Here is one,  
Lord Seneschal! as ready to defend her  
As any mail'd with iron or claspt with gold.  
Doubtest thou? Doubt no longer. [Shows the glove.

*Acciajoli.* Whose is that?

*Psein.* The names we venerate we rarely speak;  
And love beats veneration out and out.  
I will restore it at the vessel's side,  
And ask it back again when she is safe 40  
And the less happy lady whom you serve.  
It then behoves me to retrace my steps  
And rally my few countrymen for safety.

### [ACT II.] SCENE V.

A HERALD *enters.* PSEIN *goes.*

*Acciajoli.* Whence come you, sir?

*Herald.* From Gaeta.

*Acciajoli.* What duty?

*Herald.* To see the queen.

*Acciajoli.* The queen you cannot see:

Her consort died too lately.

*Herald.* Therefor I

Must see the queen.

*Acciajoli.* If you bring ought that throws

Light upon that dark treason, speak at once.

*Herald.* The light must fall from Rome. Colà Rienzi,  
Tribune of Rome, and arbiter of justice  
To Europe, tarrying on the extremest verge  
Of our dominions, to inspect the castles,  
Heard the report, brought with velocity 10  
Incredible, which man gave man along  
The land, and ship gave ship along the coast.

*Acciajoli.* Then 'twas prepared: and those who sprad the news  
Perpetrated the deed.

*Herald.* Such promptitude

2 cannot] can not 1846.

6 Colà] Cola 1846.

13 sprad] spread 1846.



## DRAMAS AND DRAMATIC SCENES

Could not escape the Tribune. He demands  
The presence of Giovanna queen of Naples,  
To plead her cause before him.

*Acciajoli.* Is Rienzi

A king? above a king?

*Herald.* Knowest thou not

Rienzi is the tribune of the people?

*Acciajoli.* Sir! we have yet to learn by what authority  
He regulates the destiny of princes. 20

*Herald.* The wisest men have greatly more to learn  
Than ever they have learnt: there will be children  
Who in their childhood shall know more than we do.  
Lord Seneschal! I am but citizen

In my own city, nor among the first,  
But I am herald here, and, being herald,  
Let no man dare to question me. The king  
Of Hungary is cited to appear,

Since in his name are accusations made 30

By some at Naples, which your queen must answer.

*Acciajoli.* Her dignity and wisdom will decide.  
I am well pleas'd that those around the castle  
Threw no obstruction in your way.

*Herald.* The soldiers

Resisted my approach; but instantly  
Two holy friars sprad out their arms in front,  
And they disparted like the Red-sea waves,  
And grounded arms before me.

*Acciajoli.* Then no hinderance

To our most gracious queen, should she comply?

*Herald.* None; for Rienzi's name is spell against it. 40

*Giovanna, enters.* O! is there one to hear me patiently?  
Let me fly to him!

*Acciajoli.* Hath our sovran heard

The order of Rienzi?

*Giovanna.* Call it not

An order, lest my people be incenst.

*Herald.* Lady! if plainly hath been understood  
The subject of my mission, the few words  
Containing it may be unredd by me.  
Therefor I place them duly in the hands  
Of the lord seneschal. With brief delay  
Your presence were desirable.

36 sprad] spread 1846.

47 unredd] unread 1846.

# GIOVANNA OF NAPLES

*Giovanna.* What time 50  
 Return you, sir?  
*Herald.* This evening.  
*Giovanna.* And by sea?  
*Herald.* In the same bark which brought me.  
*Giovanna.* If some ship  
 More spacious be now lying at the mole,  
 I will embark in that; if not, in yours,  
 And we will sail together. You have power  
 Which I have not in Naples; and the troops,  
 And those who seem to guide them, hear your words.  
*Herald.* Lady! not mine; but there are some they hear.  
*Giovanna.* Entreat them to let pass the wretched ones 60  
 Who fancied I could succour them within,  
 Whom famine must soon seize. Until they pass  
 I cannot. Dear is Fame to me; but far  
 Be Fame that stalks to us o'er hurried graves.  
 Lord Seneschal! see Rome's ambassador  
 Be duly honored: then, whatever else  
 Is needful for departure, be prepared.

62 cannot] can not 1846.      65 honored] honoured 1846.

## ACT III.

### SCENE I. ROME. CAPITOL.

#### RIENZI and the POPE's NUNCIO.

*Nuncio.* With infinite affliction, potent Tribune!  
 The Holiness of our Lord the Sovran Pontif  
 Learns that Andrea, prince of Hungary,  
 Hath, in the palace of Aversa, been  
 Traiterously slain. Moreover, potent Tribune!  
 The Holiness of our Lord the Sovran Pontif  
 Hears sundry accusations: and, until  
 The guilt or innocence of those accused  
 Be manifested, in such wise as He,  
 The Holiness of our Lord the Sovran Pontif, 10  
 Shall deem sufficient, he requires that troops  
 March from his faithful city, and possess  
 Otranto and Taranto, Brindisi  
 And Benevento, Capua and Bari,

2 Pontif] Pontiff 1846 and so throughout the scene.      5 Traiterously] Traitorously  
 1846.      6 comma wrongly inserted after Pontiff in 1876.

## DRAMAS AND DRAMATIC SCENES

'Most loving cities, and most orthodox.  
 And some few towns and villages beside,  
 Yearning for peace in his paternal breast,  
 He would especially protect from tumult.  
 Laying his blessing on your head thro' me  
 The humblest of his servitors, thus speaks 20  
 The Holiness of our Lord the Sovran Pontif.

*Rienzi (seated).* Lord Cardinal! no truer stay than me  
 Hath, on Italian or Provenzal ground,  
 The Holiness of our Lord the Sovran Pontif.  
 The cares that I have taken off his hands  
 The wisdom of his Holiness alone  
 Can measure and appreciate. As for troops,  
 That wisdom, seeing them so far remote,  
 Perhaps may judge somewhat less accurately.  
 The service of his Holiness requires 30  
 All these against his barons. Now, until  
 I hear the pleas of Hungary and Naples,  
 My balance is suspended. Those few cities,  
 Those towns and villages, awhile must yearn  
 For foren troops among them; but meantime  
 Having the blessing of his Holiness,  
 May wait contentedly for any greater  
 His Holiness shall opportunely grant.  
 Kissing the foot of his Beatitude,  
 Such, my lord Cardinal, is the reply 40  
 From his most faithful Colà di Rienzi,  
 Unworthy tribune of his loyal city.

*Nuncio.* We may discuss anew this weighty question  
 On which his Holinesses heart is moved.

*Rienzi.* If allocution be permitted me  
 To his most worthy Nuncio, let me say  
 The generous bosom would enfold about it  
 The friend, the neighbour, the whole human race,  
 And scarcely then rest satisfied. With all  
 These precious coverings round it, poisonous tongues 50  
 Can penetrate. We lowly men alone  
 Are safe, and hardly we. Who would believe it?  
 People have heretofore been mad enough  
 To feign ambition (of all deadly sins  
 Surely the deadliest) in our lord the pope's

37 any greater] so in 1846, [type dropped 1839].    41 Colà] Cola 1846.    44 Holi-  
 nesses] Holiness's 1846.

## GIOVANNA OF NAPLES

Protecting predecessors! Their paternal  
Solicitude these factious thus denounced.  
Ineffable the pleasure I foretaste  
In swearing to his Holiness what calm  
Reluctance you exhibited; the same 60  
His Holiness himself might have exprest,  
In bending to the wishes of those cities  
So orthodox and loving; and how fully  
You manifested, by your faint appeal,  
You sigh as deeply to decline, as they  
Sigh in their fears and fondness to attain. [NUNCIO going.  
Help my lord cardinal . . this weather brings  
Stiffness of joints, rheums, shooting pains . . Way there!

### [ACT III.] SCENE II. CAPITOL.

RIENZI, ACCIAJOLI, PETRARCA, and BOCCACCIO.

*Boccaccio.* If there was ever upon throne one mind  
More pure than other, one more merciful,  
One better stored with wisdom, of its own  
And carried from without, 'tis hers, the queen's.  
Exert, my dear Francesco, all that eloquence  
Which kings and senates often have obeyed  
And nations have applauded.

*Petrarca.* My Boccaccio!  
Thou knowest Rome, thou knowest Avignon:  
Altho' so brief a time the slave of power,  
Rienzi is no longer what he was, 10  
Popes are what they have ever been. They all  
Have families for dukedoms to obey.

*Boccaccio.* O! had each holy father twenty wives  
And each wife twenty children! then twere hard  
To cut out dukedoms for so many mouths,  
And the well-fur'd tiara could not hatch  
So many golden goose-eggs under it.

*Petrarca.* We must unite our efforts.

*Boccaccio.* Mine could add  
Little to yours: I am not eloquent.

*Petrarca.* Thou never hast received from any court 20  
Favour or place; I, presents and preferments.

*Boccaccio.* I am but little known: for dear to me  
As fame is, odious is celebrity.

14 children!] *incorrectly* children? 1846.

16 well-fur'd] well-furred 1846.

## DRAMAS AND DRAMATIC SCENES

*Petrarca.* I see not why it should be.

*Boccaccio.*

If no eyes

In the same head are quite alike, ours may  
Match pretty well, yet somewhat differ too.

*Petrarca.* Should days like yours waste far from men and friends?

*Boccaccio.* Leave me one flame; then may my breast dilate  
To hold, at last, two (or almost two) friends:  
One would content me: but we must, forsooth,  
Speculate on more riches than we want.

30

Moreover, O Francesco! I should shrink  
From scurril advocate, cross questioning  
Whom knew I in the palace? whence my knowledge?  
How long? where first? whence introduced? for what?  
Since, in all law-courts I have ever entered,  
The least effrontery, the least dishonesty,  
Has lain among the prosecuted thieves.

*Petrarca.* We cannot now much longer hesitate;  
He hath his eye upon us.

*Boccaccio.*

Not on me;

40

He knows me not.

*Petrarca.* On me it may be then,  
Altho some years, no few, have intervened  
Since we last met.

*Boccaccio.* But frequent correspondence  
Retains the features, nay, brings back the voice;  
The very shoe creaks when the letter opens.

*Petrarca.* Rienzi was among those friends who sooner  
Forget than are forgotten.

*Boccaccio.*

They who rise  
Lose sight of things below, while they who fall  
Grasp at and call for anything to help.

*Petrarca.* I own I cease to place reliance on him.  
Virtue and Power take the same road at first,  
But they soon separate, and they meet no more.

50

*Usher.* The Tribune, ser Francesco! claims your presence.

*Rienzi.* Petrarca! pride of Italy! most welcome!

*Petrarca.* Tribune of Rome! I bend before the fasces.

*Rienzi.* No graver business in this capitol,  
Or in the forum underneath its walls,  
Or in the temples that once rose between,  
Engaged the thoughts of Rome. No captive queen  
Comes hither, none comes tributary, none

60

33 cross questioning] cross-questioning 1846.

39 cannot] can not 1846.

## GIOVANNA OF NAPLES

Courting dominion or contesting crown.  
Thou knowest who submits her cause before  
The majesty that reigns within this court.

*Petrarca.* Her, and her father, and his father, knew I,  
Nor three more worthy of my love and honor  
(Tho born to royalty) adorn our earth.  
Del Balzo hath supplied the facts: all doubts  
On every side of them hath Acciajoli  
Cleared up.

*Rienzi.* But some will spring where others fall,  
When intellect is strongly exercised.

70

*Petrarca.* The sources of our intellect lie deep  
Within the heart; what rises to the brain  
Is spray and efflorescence; they dry up.

*Rienzi.* However, we must ponder. So then truly,  
Petrarca! thou dost think her innocent?

*Petrarca.* Thou knowest she is innocent, Rienzi!  
Write then thy knowledge higher than my belief:  
The proofs lie there before thee.

*Rienzi.* But these papers  
Are ranged against them.

*Petrarca.* Weigh the characters  
Of those who sign them.

*Rienzi.* Here the names are wanting.

80

*Petrarca.* Remove the balance then, for none is needed.  
Against Del Balzo, upright, stern, severe,  
What evidence can struggle?

*Rienzi.* From Del Balzo  
The queen herself demands investigation  
Into the crime, and bids him spare not one  
Partaker.

*Petrarca.* Worthy of her race! Now ask  
If I believe her guiltless.

*Rienzi.* May we prove it!

*Acciajoli.* She shall herself, if needful. Should more answers  
Be wanted from me, I am here before  
That high tribunal where the greatest power  
And wisdom are united; where the judge  
Gives judgment in the presence of such men  
As Rome hath rarely seen in ancient days,  
Never in later. What they hear, the world  
Will hear thro future ages, and rejoice

90

## DRAMAS AND DRAMATIC SCENES .

That he was born in this, to raise an arm  
Protecting such courageous innocence.

*Rienzi.* Lord Seneschal of Naples, Acciajoli!  
We have examined, as thou knowest, all  
The documents before us, and regret  
That death withholds from like examination  
(Whether as witnesses or criminals)  
Some inmates of your court, the most familiar  
With queen Giovanna.

100

*Acciajoli.* Did she then desire  
Their death? as hidden enemies accuse her  
Of one more awful. I presume the names  
Of the young Sancia, count Terlizzi's bride,  
And hers who educated that pure mind  
By pointing out Giovanna, two years older,  
Filippa of Catania.

*Rienzi.* They are gone  
Beyond our reach.

110

*Acciajoli.* Sent off, no doubt, by one  
Who loved them most, who most loved her! sent off  
After their tortures, whether into Scotland  
Or Norway or Laponia, the same hand  
Who wrote those unsign'd papers, may set forth.

*Rienzi.* I cannot know their characters.

*Acciajoli.* I know them  
Loyal and wise and virtuous.

*Rienzi.* But Filippa  
Guided, 'tis said, the counsels of king Robert.

*Acciajoli.* And were those counsels evil? If they were,  
How happens it that both in life and death  
The good king Robert was his appellation?

120

*Rienzi.* How many kings are thrust among the stars  
Who had become the whipping-post much better?

*Acciajoli.* Was Robert one?

*Rienzi.* We must confess that Robert  
Struck down men's envy under admiration.

*Acciajoli.* If then Filippa guided him, what harm?

*Rienzi.* She might have feared that youth would less obey  
Her prudent counsels than experience did.

*Acciajoli.* Well might she: hence for many a year her cares  
Have been devoted to our queen's instruction,  
Together with queen Sancia, not without:

130

127 feared] fear'd 1846, 1876.

## GIOVANNA OF NAPLES

And neither of these ladies (I now speak  
As president) have meddled with our councils.

*Rienzi.* When women of low origin are guides  
To potentates of either sex, 'tis ill.

*Acciajoli.* I might have thought so; but Filippa showed  
That female wisdom much resembles male;  
Gentler, not weaker; leading, not controlling.  
Again! O Tribune! touching low estate.  
More vigorously than off the downier cradle  
From humble crib springs up the lofty mind.

140

*Rienzi.* Strong arguments, and cogent facts, are these!

[*To an Usher.*

Conduct the queen of Naples into court.

*Acciajoli.* That, by your leave, must be my office, sir!

139 Tribune] tribune 1846.

### [ACT III.] SCENE III.

RIENZI, ACCIAJOLI, GIOVANNA, and PRIOR of the CELESTINES.

*Rienzi.* Giovanna, queen of Naples! we have left you  
A pause and space for sorrow to subside;  
Since, innocent or guilty, them who lose  
So suddenly the partner of their hours,  
Grief seizes on, in that dark interval.  
Pause too and space were needful, to explore  
On every side such proofs as may acquit  
Of all connivance at the dreadful crime  
A queen so wise, and held so virtuous,  
So just, so merciful. It cannot be  
(We hope) that she who would have swept away  
Play-things of royal courts and monkish cells,  
The instruments of torture, that a queen  
Who in her childhood visited the sick,  
Nor made a luxury or pomp of doing it,  
Who placed her little hand, as we have heard,  
In that where fever burnt, nor feared contagion,  
Should slay her husband.

10

*Acciajoli.* Faintness overpowers her,  
Not guilt. The racks you spoke of, O Rienzi!  
You have applied, and worse than those you spoke of.

20

*Rienzi.* Gladly I see true friends about her.

*Acciajoli.*

Say

10 cannot] can not 1846.



## DRAMAS AND DRAMATIC SCENES

About her not; say in her breast she finds  
The only friend she wants . . her innocence.

*Rienzi.* People of Rome! your silence, your attention,  
Become you. With like gravity our fathers  
Beheld the mighty and adjudged their due.  
Sovran of Naples, Piedemont, and Provence,  
Among known potentates what other holds  
Such wide dominions as this lady here,  
Excepting that strong ilander whose sword  
Has cut France thro', and lies o'er Normandy,  
Anjou, Maine, Poictou, Brittany, Touraine,  
And farthest Gascony; whose hilt keeps down  
The Grampians, and whose point the Pyrenees.  
Listen! she throws aside her veil, that all  
May hear her voice, and mark her fearless mien.

30

*Giovanna.* I say not, O Rienzi! I was born  
A queen; nor say I none but God alone  
Hath right to judge me. Every man whom God  
Endows with judgement arbitrates my cause.  
For of that crime am I accused which none  
Shall hide from God or man. All are involved  
In guilt who aid, or screen, or spare, the guilty.  
Speak, voice of Rome! absolve me or condemn,  
As proof, or, proof being absent, probability,  
Points on the scroll of this dark tragedy.  
Speak, and spare not: fear nought but mighty minds,  
Nor those but moving in God's shadow, truth.

40

*Rienzi.* Well hast thou done, O queen! and wisely chosen  
Judge and defenders. Thro these states shall none  
Invade thy realm. I find no crime in thee.  
Hasten to Naples! for against its throne  
Ring powerful arms and menace thy return.

50

[ACCIAJOLI leads the Queen out.]

*Prior of the CELESTINES.* Thou findest in that wily queen no crime.  
So be it! and 'tis well. But, tribune, know,  
Ill chosen are the praises thou bestowest  
On her immunity from harm, in touching  
The fevered and infected. She was led  
Into such places by unholy hands.  
I come not an accuser: I would say  
Merely, that Queen Giovanna was anointed

60

30 ilander] islander 1846. 34 Pyrenees.] Pyrenees? 1846. 40 judgement] judgment 1846. 48 but . . . in], unless where lies 1846. 58 fevered] fever'd 1846.

## GIOVANNA OF NAPLES

By the most potent sorceress, Filippa  
The Catanese.

*Rienzi.* Anointed Queen?

*Prior.* Her palms  
Anointed, so that evil could not touch them.  
Filippa, with some blacker spirits, helpt  
To cure the sick, or comfort them unduly.

*Rienzi.* Among the multitude of sorceresses  
I find but very few such sorceries,  
And, if the Church permitted, would forgive them.

*Prior.* In mercy we, in mercy, should demur.

70

*Rienzi.* How weak is human wisdom! what a stay  
Is such stout wicker-work about the fold!

*Prior.* Whether in realms of ignorance, in realms  
By our pure light and our sure faith unblest,  
Or where the full effulgence bursts from Rome,  
No soul, not one upon this varied earth,  
Is unbeliever in the power of sorcery:  
How certain then its truth, the universal  
Tongue of mankind, from east to west, proclaims.

*Rienzi.* With reverential and submissive awe,  
People of Rome! leave we to holy Church  
What comes not now before us, nor shall come,  
While matters which our judgements can decide  
Are questioned, while crown'd heads are bowed before us.

80

84 questioned] question'd 1846.

### ACT IV.

#### SCENE I. RIENZI'S OWN APARTMENT IN THE CAPITOL.

RIENZI, FRIAR ANSELMO, and poor NEAPOLITANS.

*Rienzi.* Who creeps there yonder with his fingers folded?  
Hither; what wantest thou? who art thou, man?

*Anselmo.* The humblest of the humble, your Anselmo.

*Rienzi.* Mine?

*Anselmo.* In all duty.

*Rienzi.* Whence art thou?

*Anselmo.* From Naples.

*Rienzi.* What askest thou?

*Anselmo.* In the most holy names  
Of Saint Euphemia and Saint Cunigund!  
And in behalf of these poor creatures ask I  
Justice and mercy.

## DRAMAS AND DRAMATIC SCENES

*Rienzi.* On what count?

*Anselmo.* On life.

*Rienzi.* Who threatens it in Rome?

*Anselmo.* In Rome none dare,

Under the guardianship of your tribunal.

10

But Naples is abandoned to her fate

By those who ruled her. Those, alas! who ruled her

Heaven has abandoned. Crimes, outrageous crimes,

Have swept them from their people. We alone

In poverty are left for the protection

Of the more starving populace. O hear,

Merciful Tribune! hear their cries for bread! [All cry out.

*Anselmo, to them.* Ye should not have cried now, ye fools! and choak ye!

*Rienzi.* That worthy yonder, looks well satisfied.

All of him, but his shoulder, seems at ease.

20

*Anselmo.* Tommaso! art thou satisfied?

*Tommaso.* Not I.

A fish upon my bread, at least on Friday,

Had done my body and my soul some good,

And quickened one and t'other at thanksgiving.

Anchovies are rare cooks for garlic, master!

[To RIENZI.

*Anselmo.* I sigh for such delusion.

*Rienzi.* So do I.

How came they hither?

*Anselmo.* By a miracle.

*Rienzi.* My honest friends! what can we do for you  
At Rome?

*Anselmo.* Speak. Does the devil gripe your tongues?

*Mob.* We crave our daily bread from holy hands,  
And from none other.

30

*Rienzi.* Then your daily bread

Ye will eat hot, and delicately small.

Frate Anselmo, what means this?

*Anselmo.* It means,

O tribune! that the lady, late our queen,

Hath set aside broad lands and blooming gardens

For hospitals; which, with unrighteous zeal,

She builds with every church. There *Saint Antonio*

Beyond the gate of Capua! there *Saint Martin*

On *Mount Sant-Eremo*! there *Saint Maria*

*Incoronata*! All their hospitals!

40

No one hath monastery! no one nuns!

24 quickened] quicken'd 1846.

39 *Sant-Eremo*] *Saint-Eremo* 1846.

## GIOVANNA OF NAPLES

*Rienzi.* Hard, hard upon you! But what means were yours  
To bring so many supplicants so long  
A journey with you?

*Anselmo.* 'Twas a miracle.

*Rienzi.* Miracles never are of great duration.  
Hurry then back! Hurry ye while it lasts!  
I would not spoil it with occult supplies,  
I reverence holy men too much for that,  
And leave them to the only power above them.

Possibly quails and manna may not cross you 50  
If you procrastinate. But, setting out  
To-morrow, by whichever gate seems luckiest,  
And questioning your honest mules discreetly,  
I boldly answer for it, ye shall find  
By their mild winking (should they hold their tongues)  
The coin of our lord Clement on the back  
Of one or other, in some well-thonged scrip.

*Anselmo, aside.* Atheist!

*Tommaso.* Ah no, father! Atheists

Never lift up their eyes as you and he do. [Going together. 60

I know one in a twinkling. For example,

Cosimo Cappa was one. He denied

A miracle his mother might have seen

Not twelve miles from his very door, when she

Was heavy with him; and the saint who workt it,

To make him one, cost thirteen thousand ducats.

There was an atheist for you! that same Cappa . .

I saw him burnt . . a fine fresh lusty man.

I warrant I remember it: I won

A heap of chesnuts on that day at morra.

A sad poor place this Rome! look where you will, 70

No drying paste here dangles from the windows

Across the sunny street, to make it cheerful;

And much I doubt if, after all its fame,

The nasty yellow river breeds anchovies.

[ACT IV.] SCENE II. RIENZI'S OWN APARTMENT IN THE CAPITOL.

RIENZI and his WIFE.

*Rienzi.* I have been sore perplexed, and stil am so.

*Wife.* Yet falsehood drops from truth, as quicksilver  
From gold, and ministers to purify it.

I still] still 1846.

## DRAMAS AND DRAMATIC SCENES

*Rienzi.* The favour of the people is uncertain.

*Wife.* Gravely thou givest this intelligence.

Thus there are people in a northern ile  
Who tell each other that the weather changes;  
And, when the sun shines, say the day looks bright;  
And, when it shines not, there are clouds above.

*Rienzi.* Some little fief, some dukedom, we'll suppose,  
Might shelter us against a sudden storm.

10

*Wife.* Not so: we should be crusht between two rocks,  
The people and the barons. Both would hate thee,  
Both call thee traitor, and both call thee truly.

*Rienzi.* When we stand high, the shaft comes slowly up;  
We see the feather, not the point; and that  
Loses what venom it might have below.

*Wife.* I thought the queen of Naples occupied  
Thy mind entirely.

*Rienzi.* From the queen of Naples  
My hopes originate. The pope is willing  
To grant me an investiture when I  
Have given up to him, by my decree,  
Some of her cities.

20

*Wife.* Then it is untrue  
Thou hast acquitted her of crime.

*Rienzi.* I did;  
But may condemn her yet: the king of Hungary  
Is yet unheard: there are strong doubts: who knows  
But stronger may arise! My mind misgives.  
Tell me thou thinkest her in fault. One word  
Would satisfy me.

*Wife.* Not in fault, thou meanest.

*Rienzi.* In fault, in fault, I say.

*Wife.* No, not in fault,  
Much less so foully criminal.

30

*Rienzi.* O could I  
Absolve her!

*Wife.* If her guilt be manifest,  
Absolve her not; deliver her to death.

*Rienzi.* From what the pope and king of Hungary  
Adduce . . at present not quite openly . .  
I must condemn her.

*Wife.* Dost thou deem her guilty?

*Rienzi.* O God! I wish she were! I must condemn her!

*Wife.* Husband! art thou gone mad?

## GIOVANNA OF NAPLES

*Rienzi.*

None are much else

Who mount so high, none can stand firm, none look

Without a fear of falling: and, to fall! . .

40

No, no, 'tis not, 'tis not the worst disgrace.

*Wife.* What hast thou done? Have thine eyes seen corruption?

*Rienzi.* Thinkest thou gold could move Rienzi? gold

(Working incessantly demoniac miracles)

Could chain down Justice, or turn blood to water?

*Wife.* Who scorns the ingot may not scorn the mine.

Gold may not move thee, yet what brings gold may.

Ambition is but Avarice in mail,

Blinder, and often weaker. Is there strength,

50

Cola! or speed, in the oblique and wry?

Of blood turn'd into water talkest thou?

Take heed thou turn not water into blood

And show the pure impure. If thou do this,

Eternal is the stain upon thy hand;

Freedom thro' thee will be the proud man's scoff,

The wise man's problem; even the slave himself

Will rather bear the scourge than trust the snare.

Thou hast brought large materials, large and solid,

To build thy glory on: if equity

Be not the base, lay not one stone above.

60

Thou hast won influence over potent minds,

Relax it not. Truth is a tower of strength,

No Babel one . . it may be rais'd to heaven

And will not anger God.

*Rienzi.*

Who doubts my justice?

*Wife.* Thyself. Who prosecutes the criminal?

Thyself. Who racks the criminal? Thyself.

Unhappy man! how maim'd art thou! what limb

Proportionate! what feature undisfigured!

Go, bathe in porphyry . . thy leprosy

Will never quit thee: thou hast eaten fruit

70

That brings all sins, and leaves but death behind.

*Rienzi.* But hear me.

*Wife.*

I have heard thee, and such words

As one who loves thee never should have heard.

*Rienzi.* I must provide against baronial power

By every aid, external and internal,

48 Avarice] avarice 1846.

61 won] won the 1846 (mispr.).

## DRAMAS AND DRAMATIC SCENES

For, since my elevation, many friends  
Have fallen from me.

*Wife.*                                      Throw not off the rest.  
What! is it then enough to stand before  
The little crags and sweep the lizards down  
From their warm basking-place with idle wand,                                      80  
While under them the drowsy panther lies  
Twitching his paw in his dark lair, and waits  
Secure of springing when thy back is turned?  
Popular power can stand but with the people:  
Let them trust none a palm above themselves,  
For sympathy in high degrees is frozen.

*Rienzi.* Such are my sentiments.

*Wife.*                                      Thy sentiments!  
They were thy passion. Are they sentiments?  
Go! there 's the distaff in the other room.

*Rienzi.* Thou blamed'st not what seemed ambition in me.                                      90

*Wife.* Because it gave thee power to bless thy country.  
Stood tribunitia! ever without right?  
Sat ever papal without perfidy?  
O tribune! tribune! whom weak woman teaches!  
If thou deceivest men, go, next enslave them;  
Else is no safety. Would'st thou that?

*Rienzi.*                                      To make  
Any new road, some plants there must be crusht,  
And not the higher only, here and there.  
Whoever purposes great good, must do  
Some partial evil.

*Wife.*                                      Thou hast done great good                                      100  
Without that evil yet. Power in its prime  
Is beautiful, but sickened by excess  
Collapses into loathsomeness; and scorn  
Shrivels to dust its fierce decrepitude.

*Rienzi.* Am I deficient then in manly deeds,  
Or in persuasion?

*Wife.*                                      Of all manly deeds  
Oftentimes the most honest are the bravest,  
And no persuasion so persuades as truth.

*Rienzi.* Peace! peace! confound me not.

*Wife.*                                      The brave, the wise,  
The just, are never, even by foes, confounded.                                      110  
Promise me but one thing. If in thy soul  
Thou thinkest this young woman free from blame,

## GIOVANNA OF NAPLES

Thou wilt absolve her, openly, with honour,  
 Whatever Hungary, whatever Avignon,  
 May whisper or may threaten.

*Rienzi.* If my power  
 Will bear it; if the sentence will not shake  
 This scarlet off my shoulder.

*Wife.* Cola! Cola!

117

[ACT IV.] SCENE III. TRIBUNAL IN THE CAPITOL.

RIENZI, CITIZENS, &c.

*Citizen.* There is a banner at the gates.

*Rienzi.* A banner!

Who dares hoist banner at the gates of Rome?

*Citizen.* A royal crown surmounts it.

*Rienzi.* Down with it!

*Citizen.* A king, 'tis said, bears it himself in hand.

*Rienzi.* Trample it in the dust, and drag him hither.

What are those shouts? Look forth.

*Usher, having lookt out.* The people cry

Around four knights who bear a sable flag:

One's helm is fashioned like a kingly crown.

*Rienzi.* Strike off his head who let the accursed symbol  
 Of royalty come within Roman gate:

10

See this be done: then bind the bold offenders.

[LEWIS of HUNGARY enters.]

Who art thou?

*Lewis.* King of Hungary.

*Rienzi.* What brings thee?

*Lewis.* Tribune! thou knowest well what brings me hither.

Fraternal love, insulted honour, bring me.

Thinkest thou I complain of empty forms

Violated to chafe me? thinkest thou

Tis that I waited in the port of Triest

For invitation to my brother's wedding,

Nor invitation came, nor embassy?

Now creaks the motive. Silly maskerade

20

Usurpt the place of tilt and tournament;

No knight attended from without, save one,

Our cousin of Taranto: why he came,

Before all earth the dire event discloses.

6 lookt] looked 1846.

8 fashioned] fashion'd 1846.

17 Triest] Trieste 1846.

20 maskerade] masquerade 1846.



## DRAMAS AND DRAMATIC SCENES

*Rienzi.* Lewis of Hungary! it suits not us  
To regulate the laws of chivalry  
Or forms of embassies. We know there may be  
Less folly in the lightest festival  
Than in the sternest and severest war.  
Patiently have we heard, as patiently  
Hear thou, in turn, the accused as the accuser;  
Else neither aid nor counsel hope from me.

30

*Lewis.* I ask no aid of thee, I want no counsel,  
I claim but justice: justice I will have,  
I will have vengeance for my brother's death.

*Rienzi.* My brother too was murdered. Was my grief  
Less deep than thine? If greater my endurance,  
See what my patience brought me! all these friends  
Around, and thee, a prince, a king, before me.  
Hear reason, as becomes a christian knight.

40

*Lewis.* Ye always say to those who suffer wrong,  
*Hear reason!* Is not that another wrong?  
He who throws fuel on a fiery furnace  
Cries, *Wait my signal for it! blaze not yet!*  
Issue one edict more; proclame, O tribune,  
Heat never shall be fire, nor fire be flame.

*Rienzi.* King Lewis! I do issue such an edict  
(Absurd as thou mayest deem it) in this place.  
Hell hath its thunders, loud and fierce as Heaven's,  
Heaven is more great and glorious in its calm:  
In this clear region is the abode of Justice.

50

*Lewis.* Was it well, tribune, to have heard the cause,  
Nay and to have decided it, before  
Both sides were here? The murderess hath departed,  
And may have won her city from the grasp  
Of my brave people, who avenge their prince,  
The mild Andrea. Justice I will have,  
I will have vengeance.

*Rienzi.* Every man may ask  
If what I do is well: and angry tones,  
Tho' unbecoming, are not unforgiven  
Where virtuous grief bursts forth. But, king of Hungary,  
We now will change awhile interrogations.  
I ask thee was it well to bring with thee  
Into our states a banner that blows up  
The people into fury? and a people

60

40 christian] Christian 1846.

## GIOVANNA OF NAPLES

Not subject to thy scepter or thy will?  
 We knew not of thy coming. When thy friends  
 In Naples urged us to decide the cause,  
 'Twas in thy name, as guardian to thy brother,  
 Bringing against the queen such accusations,  
 And so supported, that we ordered her  
 To come before us and defend herself.  
 She did it, nor delayed. The cardinal  
 Bishop of Orvieto and the Cardinal  
 Del Sangro on their part, on hers Del Balzo  
 And Acciajoli, have examined all  
 The papers, heard the witnesses, and signed  
 Their sentence under each. These we suggest  
 To the approval of thy chancery.

70

*Lewis.* Chanceries were not made for murderesses.

80

*Rienzi.* I am not learned like the race of kings,  
 Yet doth my memory hold the scanty lore  
 It caught betimes, and there I find it written,  
 Not in Hungarian nor in Roman speech,  
*Vengeance is mine.* We execute the laws  
 Against the disobedient, not against  
 Those who submit to our award. The queen  
 Of Naples hath submitted. She is free,  
 Unless new proof and stronger be adduced  
 To warrant her recall into my presence.

90

*Lewis.* Recall'd she shall be then, and proof adduced.

*Rienzi.* We have detected falsehood in its stead.

*Lewis.* I will have justice, come it whence it may.

*Rienzi.* Cecco Mancino! read the law against  
 Those who accuse maliciously or lightly.

*Mancino reads.* "Who shall accuse another, nor make good  
 His accusation, shall incur such fine,  
 Or such infliction of the scourge, as that  
 False accusation righteously deserves."

*Rienzi.* Fine cannot satisfy the wrongs that royalty  
 Receives from royalty.

100

*Lewis.* Wouldst thou inflict  
 The scourge on kings?

*Rienzi.* The licitor would, not I.

*Lewis.* What insult may we not expect ere long!  
 And yet we fare not worst from demagogues.  
 Those who have risen from the people's fist

## DRAMAS AND DRAMATIC SCENES

Perch first upon their shoulders, then upon  
Their heads, and then devour their addled brain.

*Rienzi.* We have seen such of old.

*Lewis.* Hast thou seen one  
True to his feeder where power whistled shriller,  
Shaking the tassels and the fur before him?

110

*Rienzi.* History now grows rather dim with me,  
And memory less vivacious than it was:  
No time for hawks, no tendency to hounds!

*Lewis.* Cold sneers are your calm judgments! Here at Rome  
To raise false hopes under false promises  
Is wisdom! and on such do we relieve!

*Rienzi.* Wisdom with us is not hereditary,  
Nor brought us from the woods in ermine-skins,  
Nor pinned upon our tuckers ere we chew,  
Nor offered with the whistle on bent knee,  
But, King of Hungary! we can and do  
In some reward it and in all revere;  
We have no right to scoff at it, thou hast.  
Cecco Mancino!

120

*Mancino.* Tribune most august!

*Rienzi, turning his back, and pointing to the eagles over his tribunal.*  
Furl me that flag. Now place it underneath  
The eagles there. When the king goes, restore it.

*[Walks down from the tribunal.]*

116 relie] rely 1846.

### ACT V.

#### SCENE I. PALACE ON THE SHORE NEAR NAPLES.

GIOVANNA, ACCIAJOLI, DEL BALZO, LUIGI OF TARANTO, KNIGHTS.

*Acciajoli.* My queen! behold in us your native land  
And lawful realm again!

*Giovanna.* But other sounds  
Than greeted me in earlier days I hear,  
And other sights I see; no friends among them  
Who guided me in childhood, warn'd in youth,  
And were scathed off me when that thunderbolt  
Fell down between us. Are they lost so soon!  
So suddenly! Why could they not have come?  
Where is Filippa? where Terlizzi? where  
Maternal Sancia?

*(To DEL BALZO.)*

1 in us] us in 1846.

## GIOVANNA OF NAPLES

*Del Balzo.*                      Such her piety, 10  
 Nor stranger nor insurgent hath presumed  
 To throw impediment before her steps.  
 For friends alike and enemies her prayers  
 Are daily heard among the helpless crowd,  
 But loudest for Giovanna; at which name,  
 Alone she bends upon the marble floor  
 That saintly brow, and stirs the dust with sighs.

*Giovanna, to ACCIAJOLI.* Arms only keep her from me. Whose are  
 yonder?

*Acciajoli.* I recognise Calabrian; Tarantine.

*Giovanna.* Ah me! suspicion then must never cease! 20  
 Never, without Luigi, Tarantine  
 Arms glitter in the field. Even without him  
 (Which cannot be) his troops in my defence  
 Would move again those odious thoughts, among  
 My easy people, guileless and misled.

*Del Balzo.* His duty and his fealty enforce  
 What loyalty and honour would persuade.  
 Taranto is a fief: Taranto's prince  
 Must lead his army where his suzerain  
 Commands, or where, without commanding, needs. 30

*Acciajoli.* He cannot see your city in your absence  
 A prey to lawless fury, worse than war.

*Del Balzo.* Ay, and war too: for those who came as pilgrims  
 And penitents, to kiss the holy frock  
 Of father Rupert, spring up into soldiers;  
 And thus are hundreds added to the guards  
 Which that most powerful friar placed around  
 Him whom we mourn for. Three strong companies  
 (Once only eight score each) are form'd within  
 The conquered city. Canopies of state 40  
 Covered with sable cloth parade the streets,  
 And crucifixes shed abundant blood  
 Daily from freshened wounds; and virgins' eyes  
 Pour torrents over faces drawn with grief.  
 What saint stands unforgotten? what uncall'd?  
 Unincens'd? Many have come forth and walkt  
 Among the friars, many shouted loud  
 For vengeance. Even Luigi's camp stood wavering.  
 Only when first appeared your ship afar,

15 name,] name. *mispr.* 1839.      23, 31 cannot] can not 1846, 1876.      26 fealty]  
 fealty 1846.

## DRAMAS AND DRAMATIC SCENES

And over the white sail the sable flag,  
Flapping the arms of Anjou, Naples, Hungary,  
'Twas only then the rising mutiny  
Paus'd, and subsided; only then Luigi,  
Pointing at that trine pennant, turn'd their rage  
Into its course.

50

*Acciajoli.* Perhaps the boat I see  
Crossing the harbour, may bring some intelligence;  
Perhaps he may, himself . .

*Giovanna.* No! not before . . .  
No! not at present . . . Must I be ungrateful?  
Never! . . ah, must I seem so?

59

### [ACT V.] SCENE II.

*An old Knight.* From the prince  
Commanding us, O lady! I am here  
To lay his homage at his liege's feet.  
He bids me say, how, at the first approach  
Of that auspicious vessel, which brought hither  
Before her city's port its lawful queen,  
His troops demanded battle. In one hour  
He places in your royal hands the keys  
Of your own capital, or falls before it.

*Giovanna.* God grant he fall not! O return! return!  
Tell him there are enow . . without, within . .  
And, were there not enow . . persuade, implore . .  
Show how Taranto wants him; his own country,  
His happy people . . they must pine without him!  
O miserable me! O most ungrateful!  
Tell him I cannot see him . . I am ill . .  
The sea disturbs me . . my head turns, aches, splits . .  
I cannot see him . . say it, sir! repeat it.

10

*Knight.* May-be, to-morrow . .

*Giovanna.* Worse, to-morrow! worse!  
Sail back again . . say everything . . thanks, blessings.

20

*Knight.* Too late! Those thundering shouts are our assault . .  
It was unfair without me; it was hard . .  
Those are less loud.

*Giovanna.* Luigi is repulst!  
Perhaps is slain! slain if repulst . . he said it.  
Yes; those faint shouts . .

16, 18 cannot] can not 1846.

## GIOVANNA OF NAPLES

*Knight.* Lady, they are less loud  
Because the walls are between him and us.

*Giovanna, falls on her knees.* O! every saint in heaven be glorified!  
Which, which hath saved him? [*Rises.*] Yet, O sir! if walls  
Are between him and us, then he is where  
His foes are! That is not what you intend? 30  
What is it? Cries again!

*Knight.* Not one were heard  
Had our prince dropt. The fiercest enemy  
Had shrunk appall'd from such majestic beauty  
Falling from heaven upon the earth beneath;  
And his own people with closed teeth had fought,  
Not for their lives, but for his death; no such  
Loud acclamation, lady! had been heard,  
But louder woe and wailing from the vanquish't.

*Giovanna, aside.* Praises to thee, O Virgin! who conceal'dst  
So kindly all my fondness, half my fears! 40

*Acciajoli.* The dust is rising nearer. Who rides hither  
In that black scarf? with something in his hand  
Where the sword should be. 'Tis a sword, I sec,  
In form at least. The dust hangs dense thereon,  
Adhesive, dark.

*Del Balzo.* Seneschal! it was brighter  
This morning, I would swear for it.

*Acciajoli.* He throws  
The bridle on the mane. He comes.

*Del Balzo.* He enters . .  
We shall hear all.

### [ACT V.] SCENE III.

*Luigi of Taranto, throwing up his vizor.* Pardon this last disguise!  
There was no time to take my vizor off,  
Scarcely to throw my sword down in the hall.  
My royal cousin! let a worthier hand  
Conduct you to the city you have won,  
The city of your fathers.

*Giovanna.* O Luigi!  
None worthier, none more loyal, none more brave.  
Cousin! by that dear name I do adjure you!  
Let others . . these my friends and ministers . .  
Conduct me to the city you have won, 10  
The city of your fathers, as of mine.  
Let none who carried arms against the worst

## DRAMAS AND DRAMATIC SCENES

Of my own people (for the very worst  
Have only been misguided) come into it  
With me, or after. Well thou governest  
Thy vassals, O Luigi! Be thy dukedom  
Increase in all the wealth my gratitude  
Can add thereto, in chases, castles, towns;  
But hasten, hasten thither! There are duties  
(Alas! thou knowest like ourselves what duties)  
I must perform. Should ever happier days  
Shine on this land, my people will remember,  
With me, they shine upon it from Taranto.

20

THE END.

### FRA RUPERT

THE LAST PART OF A TRILOGY.

THE FIRST BEING

ANDREA OF HUNGARY,

THE SECOND BEING

GIOVANNA OF NAPLES.

BY WALTER SAVAGE LANDOR.

[Published 1840; reprinted 1846. See notes at end of volume.]

#### MALE CHARACTERS.

URBAN, *Pope.*

BUTELLO, *his nephew.*

CHARLES OF DURAZZO.

OTHO, *husband of Giovanna.*

FRA RUPERT.

MAXIMIN.

STEPHEN [STOURDZA], *a shepherd.*

HERALD.

PAGE.

MONK.

CHANCELLOR.

HIGH STEWARD.

LORD CHAMBERLAIN.

COUNSELLORS, SECRETARIES, OFFICERS,  
SOLDIERS.

#### FEMALE CHARACTERS.

GIOVANNA, *Queen.*

MARGARITA, *her niece, wife of Charles.*

AGNES OF DURAZZO.

AGATHA, *sister of Maximin.*

### ACT I.

SCENE I. VATICAN.

URBAN. DURAZZO.

*Urban.* Charles of Durazzo! I have found thee worthy  
To wear not only ducal coronet,

*Title.* Fra Rupert, *rest om.* 1846.

*Characters.* CHARLES] CHARLES II., 1846.

## FRA RUPERT

But in that potent, in that faithful hand,  
To wield the royal sceptre.

*Durazzo.* Holy father!  
I am half-ready to accept the charge,  
When it befalls me, studying your content.

*Urban.* So be it. The crown of Naples is now vacant.

*Durazzo.* Good heavens! is then my mother (let me call her  
Ever my mother, by whose bounteousness  
My fortunes grew, my youth was educated) 10  
Giovanna! is she dead?

*Urban.* To virtuous deeds,  
Like those, she long hath been so.

*Durazzo.* His Beatitude,  
The predecessor of your Holiness,  
Who through her hands received his resting-place  
At Avignon, when Italy rebell'd,  
Absolved her from that heavy accusation  
Her enemy the Hungarian brought against her.

*Urban.* I would not make Infallibility  
Fallible, nor cross-question the absolved,  
I merely would remove that stumbling-block 20  
The kingdom from her.

*Durazzo.* Let another then  
Aid such attempt.

*Urban.* Another shall.

*Durazzo.* Another  
Nearer in blood is none.

*Urban.* Ere long, *Durazzo*,  
I may look round and find one, if not nearer  
In blood, yet fitter to perform the duties  
Imposed on him by me.

*Durazzo.* None, holy father!  
Is fitter.

*Urban.* Easy then are the conditions.  
I would not place Butello, my own nephew,  
Altho' deserving, and altho' besought  
By many of the Neapolitans, 30  
By many of the noble and the powerful  
In every city of that realm, not him,  
*Durazzo*! would I place, against thy interests,  
So high. But haply from thy gratitude  
Accept I might in his behalf a dukedom

9 Ever] Even 1846.



## DRAMAS AND DRAMATIC SCENES

Or petty principality, dependent  
 Upon our See, or (may-be) independent;  
 For there are some who fain would have things so.  
 We must content the nations of the earth,  
 Whom we watch over, and who look to us  
 For peace and quiet in the world we rule.  
 Why art thou beating time so with thy foot  
 At every word I speak? why look so stern  
 And jerk thy head and rest thy hand on hip?  
 Thou art determin'd on it, art not thou?

40

*Durazzo.* I cannot, will not, move her from her seat,  
 So help me, God!

*Urban.* Impious young man! reflect!  
 I give thee time; I give thee all tomorrow.

48

48 cannot] can not 1846.

[ACT I.] SCENE II. A STREET IN NAPLES.

MAXIMIN. AGATHA.

*Agatha, to herself.* 'Twas he! 'twas father Rupert.

*Maximin, overhearing.* Well! what then?  
 What wouldst thou with him? thou must wait his leisure:  
 I have some business first with father Rupert.

*Agatha, gazing anxiously.* Can it be? can it be?

*Maximin.* Have not men sins  
 As well as women? have not we our shivers,  
 Our scourers, soderers, calkers, and equippers?

*Agatha, embracing him.* Forbear! O, for the love of God, forbear!  
 Heed him not, Maximin! or he will cast  
 Thy soul into perdition; he has mine.

*Maximin.* And who art thou, good woman?

*Agatha.* That fair name 10  
 Is mostly given with small courtesy,  
 As something tost at us indifferently  
 Or scornfully by higher ones. Thy sister  
 Was what thou callest her; and Rupert knows it.

*Maximin.* My sister? how! I had but Agatha.  
*Agatha!*

*Agatha.* Maximin! we have not met  
 Since that foul day whose damps fell not on thee,  
 But fill'd our father's house while thou wert absent.  
 Thou, brother! brother! couldst not save my peace,  
 Let me save thine. He used to call me daughter,  
 And he may call thee son.

20

## FRA RUPERT

*Maximin.*                    The very word!  
He began fathering early: seven years old  
At most was father Rupert. Holy names  
Are covered ways . .

*Agatha.*                    . . To most unholy deeds.

*Maximin.* I see it; say no more: my sword is reddening  
With blood that runs not yet, but soon shall run.

*Agatha.* Talk not thus loud, nor thus, nor here.

*Maximin.*

Cross then

Over the way to that old sycamore;  
The lads have left off playing at pallone.  
I found out long ago his frauds, his treasons,  
His murders; and he meditates a worse.

30

*Agatha!* let me look into thine eyes,  
Try to be glad to see me: lift them up,  
Nay, do not drop them, they are gems to me,  
And make me very rich with only looking.  
Thou must have been most fair, my *Agatha!*  
And yet I am thy brother! Who would think it?

*Agatha.* Nor time nor toil deforms man's countenance,  
Crime only does it: 'tis not thus with ours.

Kissing the seven nails burnt in below  
Thy little breast, before they well had healed,  
I thought thee stil more beautiful with them.

40

*Maximin.* Those precious signs might have done better for me.

*Agatha.* Only the honest are the prosperous.

*Maximin.* A little too on that side hath slipt off.

*Agatha.* Recover it.

*Maximin.*                    How can I?

*Agatha.*                                    Save the innocent.

*Maximin.* But whom?

*Agatha.*                                    Giovanna.

*Maximin.*                                    Is the queen in danger?

*Agatha.* Knowest thou not?

*Maximin.*                                    Hide we away our knowledge;

It may do harm by daylight. I stand sentry  
In many places at one time, and wink,  
But am not drowsy. Trust me, she is safe.  
And thou art then our *Agatha!* 'Twould do  
Our mother good, were she alive, to find thee;  
For her last words were "*Agatha, where art thou?*"

50

## DRAMAS AND DRAMATIC SCENES

*Agatha.* Oh! when our parents sorrow for our crimes,  
Then is the sin complete.

*Maximin.* She sorrows not,  
And 'tis high time that thou should'st give it over.

*Agatha.* Alas! our marrow, sinews, veins, dry up,  
But not our tears; they start with infancy,  
Run on through life, and swell against the grave.

60

*Maximin.* I must now see Fra Rupert. Come thou after.  
He shall admit thee. Pelt him with reproaches,  
Then will I . .

*Agatha.* Brother! not for these came I,  
But to avert one crime from his o'erladen  
Devoted head. He hath returned . .

*Maximin.* . . to join  
Giovanna with Andrea? On with me:  
We may forbid the bans the second time,  
Urging perhaps a few impediments.  
He hath been in some convent o'er the hill,  
Doing sad penance on Calabrian rye,  
How then couldst thou have heard about him? how  
Find he was here in Naples?

70

*Agatha.* There he should  
And may have been: of late he was in Buda.

*Maximin.* You met in Buda then?

*Agatha.* Not met.

*Maximin.* How know  
His visit else, if he was there indeed?

*Agatha.* While thou and Stephen Stourdza tended sheep  
Together, I was in our mother's sight,  
And mostly in her chamber; for ill-health  
Kept her from work. Often did Father Rupert  
Pray by her, often hear her long confession,  
Long, because little could be thought of for it.  
*Now what a comfort would it be to you,  
If this poor child redd better, said the friar,  
To listen while she redd how blessed saints  
Have suffered, and how glorious their reward.  
My mother claspt her hands, and What a comfort!  
Echoed from her sick bosom.*

80

" *Hath she been*

## FRA RUPERT

*Confirm'd?*" he askt. "*Yea, God be prais'd,*" sigh'd she.

*"We may begin then to infuse some salt*

*Into this heaven"* said the friar, well-pleas'd.

90

*"The work is righteous: we will find spare hours."*

She wept for joy.

*Maximin.* Weep then (if weep at all)

Like her.

*Agatha.* Religious tracts soon tost aside,

Florentine stories and Sicilian songs

Were buz'd into my ears. The songs much pleas'd me,

The stories (these he cull'd out from the book,

He told me, as the whole was not for maids)

Pleas'd me much less; for woman's faults were there.

*Maximin.* He might have left out half the pages, stil

The book had been a bible in its bulk

100

If all were there.

*Agatha.* To me this well applies,

Not to my sex.

*Maximin.* Thou art the best in it.

Those who think ill of woman, hold the tongue

Thro' shame, or ignorance of what to say,

Or rifle the old ragbag for some shard

Spotted and stale. On, prythee, with thy story.

*Agatha.* He taught me that soft speech, the only one

For love; he taught me to repeat the words

Most tender in it; to observe his lips

Pronouncing them; and his eyes scorcht my cheek

110

Into deep scarlet. With his low rich voice

He sang the sadness of the laurel'd brow,

The tears that trickle on the rocks around

Valchiusa. "*None but holy men can love*

*As thou, Petrarca!*" sighed he at the close.

Graver the work he brought me next. We redd

The story of Francesca.

*Maximin.* What is that?

*Agatha.* Piteous, most piteous, for most guilty, passion.

Two lovers are condemn'd to one unrest

For ages. I now first knew poetry,

120

I had known song and sonnet long before:

I sail'd no more amid the barren iles,

Each one small self; the mighty continent

95 buz'd] buzz'd 1846. 99 stil] still 1846. 116 redd] read 1846. 117 Francesca]  
ec. da Rimini: see Dante, *Inferno* V. [W.] 122 iles] isles 1846.

## DRAMAS AND DRAMATIC SCENES

Rose and expanded; I was on its shores.  
 Fast fell the drops upon the page: he chided:  
*"And is it punishment to be whirl'd on  
 With our beloved thro' eternity?"*

*"Oh! they were too unhappy, too unhappy!"*  
 Sobb'd I aloud: *"Who could have written this?"*  
*"Tenderest of tender maids!"* cried he, and claspt me  
 To his hot breast. Fear seiz'd me, faintness, shame.  
 Be calm, my brother!

130

*Maximin.* Tell then other tale,  
 And skip far on.

*Agatha.* The queen Elizabeth  
 Heard of me at the nunnery where I served;  
 And the good abbess, not much loving one  
 Who spoke two languages and redd at night,  
 Persuaded her that, being quick and needy,  
 'Twould be by far more charitable in her  
 To take me rather than some richer girl,  
 To read by her, and lace her sandals on.  
 I serv'd her several years, to her content.  
 One evening after dusk, her closet-door  
 Being to me at every hour unclosed,  
 I was just entering, when some voice like his,  
 Whispering, but deep, struck me: a glance sufficed:  
 'Twas he. They neither saw me. Now occur'd  
 That lately had Elizabeth said more  
 And worse against Giovanna. "She might be  
 Guiltless, but should not hold the throne of Naples  
 From the sweet child her daughter: there were some  
 Who had strong arms, and might again do better  
 In cowl than fiercer spirits could in casque."  
 Sleepless was I that night, afraid to meet  
 The wretched man, afraid to join the queen.  
 Early she rose, as usual; earlier I.  
 My sunken eyes and paleness were remarkt,  
 And, whence? was askt me.

140

150

"Those who have their brothers  
 At Naples" I replied "most gracious lady,  
 May well be sleepless; for rebellion shakes  
 A throne unsteady ever."

First she paus'd,  
 Then said, with greater blandness than before,

160

133 Elizabeth] mother of Andrea [W.]      136 redd] read 1846.

## FRA RUPERT

"Indeed they may. But between two usurpers  
What choice? Your brother may improve his fortune  
By loyalty, and teaching it. You wish  
To join him, I see clearly, for his good;  
It may be yours: it may be ours: go then,  
Aid him with prudent counsel: the supply  
Shall not be wanting, secrecy must not."  
She urged my parting: the same hour we parted.

169

168 not."] so in 1846: quotation marks wrongly om. 1840.

[ACT I.] SCENE III. RUPERT'S CELL.

RUPERT. MAXIMIN.

*Rupert.* Thou hast delaid some little, Maximin.

*Maximin.* Frate! I met a woman in the street,  
And she might well delay me: guess now why.

*Rupert.* Who in the world can guess the why of women?

*Maximin.* She said she knew us both in Hungary.

*Rupert.* I now suspect the person: she is crazed.

*Maximin.* Well may she be, deprived of such a friend.

*Rupert.* No friend was ever mine in that false sex.

I am impatient, Maximin.

*Maximin.* Impatient!

And so am I.

MAXIMIN throws open the door, and AGATHA enters.

Knowst thou this woman, Frate?

10

*Rupert.* Art thou crazed too? I know her? Not at all.

*Maximin.* And hast thou never known her? never toucht her?  
I only mean in giving her thy blessing.

*Rupert.* A drunken sailor in a desert ile  
Would not approach her.

*Maximin, indignant.* Not my sister?

*Agatha.* Scorned!  
Insulter!

(*Aside.*) He may have forgotten. Can he?

He did not see me, would not look at me.

*Maximin.* My sword shall write her name upon thy midrif.  
Prepare!

*Agatha.* Hold! hold! Spare him yet, Maximin!

How could I . . and the man who . .

*Maximin.* Speak it out,  
Worthless one!

20

10 Knowst] Knowest 1846.

14 ile] isle 1846.

## DRAMAS AND DRAMATIC SCENES

*Agatha.* I am worthless. Let him live!  
Oh let him live!

*Maximin.* Thou lovest thy betrayer.

*Agatha.* The once beloved are unestranged by falsehood;  
They cannot wholly leave us, tho' they leave us  
And never look behind.

*Maximin.* Wild! wild as hawk!

*Rupert, on his knees.* Vision of light, of love, of purity!

Dost thou revisit on the verge of earth

A soul so lost, to rescue it? Enough,

*Agatha!* Do not ask him for my life;

No, bid him slay me; bid him quench the days

30

That have in equal darkness set and risen

Since proud superiors banisht faithful love.

I am grown old; few years were left me, few

And sorrowful: my reason comes and goes:

I am almost as capable of crimes

As virtues.

*Maximin.* By my troth, a hundred-fold  
More capable.

*Rupert.* Both ('tis Heaven's will) are over.

Here let me end my hours: they should have all

Been thine; he knows it; let him take them for thee;

And close thou here mine eyes where none behold,

40

Forgiving me . . no, not forgiving me,

But praying, thou pure soul! for Heaven's forgiveness.

*Maximin.* I will not strike thee on the ground: rise up,  
Then, when thou risest . .

*Agatha.* Come away, my brother!

*Rupert.* Never, so help me saints! will I rise up:  
I will breathe out my latest breath before her.

*Maximin.* It sickens a stout man to tread on toads. (Goes)

*Rupert, rising slowly, and passing a dagger through his fingers.* And  
the stout man might slip too, peradventure.

24 cannot] can not 1846.      33 were] are 1846.

[ACT I.] SCENE IV. PALACE NEAR NAPLES.

DURAZZO. MARGARITA.

*Durazzo.* The Pope is not averse to make me king.

*Margarita.* Do we not rule already?

*Durazzo.* Rule indeed!

Yes, one small dukedom. Any shepherd-dog

Might make his voice heard farther off than mine.

## FRA RUPERT

*Margarita.* Yet, my sweet Carlo, oftentimes I've heard you,  
When people brought before you their complaints,  
Swear at them for disturbing your repose,  
Keeping you from your hounds, your bird, your ride  
At evening, with my palfrey biting yours  
Playfully (like two Christians) at the gate. 10

*Durazzo.* I love to see my bird soar in the air,  
My hound burst from his puzzlement, and cite  
His peers around him to arraign the boar.

*Margarita.* I think such semblances of high estate  
Are better than the thing itself, more pleasant,  
More wholesome.

*Durazzo.* And thinks too my Margarita  
Of the gray palfrey? like a summer dawn  
His dapper sides, his red and open nostrils;  
And his fair rider like the sun just rising  
Above it, making hill and vale look gay. 20

*Margarita.* She would be only what Durazzo thinks her.

*Durazzo.* Queenly he thinks her: queen he swears to make her.

*Margarita.* I am contented; and should be, without  
Even our rule: it brings us but few cares,  
Yet some it brings us: why add more to them?

*Durazzo.* I never heard you talk so seriously.  
Not long ago I little heeded state,  
Authority, low voice, bent knee, kist hand:  
The Pope has proved to me that, sure as any  
Of the seven sacraments, the only way 30  
To rise above temptation, is to seize  
All that can tempt.

*Margarita.* There must be truth then in it.  
But what will some men think when you deprive  
Our aunt of her inheritance?

*Durazzo.* Men think!  
Do not men always think what they should not?

*Margarita.* We hear so from the pulpit: it must be.  
But we should never take what is another's.

*Durazzo.* Then you would never take another's child  
To feed or clothe it.

*Margarita.* That is not my meaning.  
I am quite sure my aunt has loved me dearly 40  
All her life long, and loves me stil; she often



## DRAMAS AND DRAMATIC SCENES

(Kissing me) said, *How like thou art Maria!*

You know, Durazzo, how she loved my mother.

*Durazzo.* And she loved me no less: and we love her  
And honor her.

*Margarita.* May we not then obey her?

*Durazzo.* The Pope, who teaches best, says otherwise.  
Rule has been tedious to her all her reign,  
And dangerous too.

*Margarita.* Make it less dangerous, make it  
Less tedious.

*Durazzo.* She has chosen the duke Otho  
To sit above thy husband, and all else.

50

*Margarita.* I think my husband is as brave as he.

*Durazzo.* I think so too: yet people doubt.

*Margarita.* Indeed!

*Durazzo.* And doubt they will, unless the truest knight  
Of Margarita takes to horse, and scours  
Her grandsire's realm of foreners like Otho.

*Margarita.* If you do that, you must displease our aunt.

*Durazzo.* Perhaps so: and hast never thou displeas'd her?

*Margarita.* Never; although I sometimes did what might.

*Durazzo.* I cannot disappoint the Holy Father.

*Margarita.* Nay, God forbid! But let me no more see her,  
To hear her tell me all she did for me!

60

I can bear anything but evil tongues.

*Durazzo.* Then let us slink away and live obscurely. [Going.

*Margarita.* Come back again . . Now! would you leave me so?  
I have been thinking I must think no more  
About the matter . . and am quite resolved.

*Durazzo.* My sweetest! you have several female cousins;  
What are they?

*Margarita.* Duchesses.

*Durazzo.* But are they queens?

*Margarita.* No indeed; and why should they be? They queens?

*Durazzo.* I know but one well worthy of the title. 70

*Margarita.* Now, who can possibly that be, I wonder!

*Durazzo.* She on whose brow already Majesty  
Hath placed a crown which no artificer

Can render brighter, or fit better, she

Upon whose lip Love pays the first obeisance.

[Saluting her.

*Margarita.* I know not how it is that you persuade

45 honor] honour 1846. 55 grandsire's] grandsire's 1846. foreners] foreigners  
1846. 59 cannot] can not 1846.

## FRA RUPERT

So easily . . not very easily  
 In this, however: yet, if but to teaze  
 And plague a little bit my sweet dear cousins,  
 Writing the kindest letters, telling them 80  
 That I am stil, and shall be, just the same,  
 Their loving cousin; nor in form alone;  
 And if I write but seldom for the future,  
 'Tis only that we queens have many cares  
 Of which my charming cousins can know nothing.

*Durazzo.* What foresight, friendliness, and delicacy!

*Margarita.* Nothing on earth but these, in the idea  
 Of vexing . . no, not vexing . . only plaguing  
 (You know, love! what I mean) my sweet dear cousins,  
 Could make me waver . . and then you, sad Carlo! 90

*Durazzo.* To please me . .

*Margarita.* Now, what would you have me say?

81 stil] still 1846.

[ACT I.] SCENE V. NAPLES.

PAGE. GIOVANNA. AGNES. MAXIMIN.

*Page.* Fly, O my lady! Troops are near the city.

*Giovanna.* There always are.

*Page.* But strangers. People say

*Durazzo* . . .

*Giovanna.* What of him?

*Agnes.* Now then confess

I knew him better. No reports have reacht us  
 These several days: the roads were intercepted.

*Giovanna.* I will fear nothing: Otho watches over us.

Insects, that build their tiny habitations  
 Against sea-cliffs, become sea-cliffs themselves.

I rest on Otho, and no storm can shake me.

*Agnes.* How different this *Durazzo*!

*Giovanna.* All men are: 10

But blame not without proof, or sign of proof,  
 Or accusation, any man so brave.

*Page.* Lady! his soldiers on Camaldoli  
 Wave the green banner and march hitherward.

*Giovanna, after a pause.* It cannot be! my Carlo! my Carlino!  
 What! he who said his prayers with hands comprest  
 Between my knees, and would leap off to say them?

16 cannot] can not 1846.

## DRAMAS AND DRAMATIC SCENES

Impossible! He may have been deterred  
From helping me: his people, his advisers,  
May have been adverse . . but . . make war upon me!  
O they have basely slandered thee, my Carlo!

20

*Agnes.* He has been with the Holy Father lately.

*Giovanna.* This would relieve me from all doubt, alone.

*Agnes.* So kind as you have been to him! a mother!

*Giovanna.* Remind me not of any benefit

I may have done him: tell me his good deeds,  
Speak not (if some there may have been) of mine:  
'Twould but disturb the image that has never  
Yet fallen from my breast, and never shall.  
He was my child when my own child indeed,  
My only one, was torne away from me.

30

*Agnes.* And you have brooded o'er a marble egg,  
Poor darkling bird!

*Giovanna.* O Agnes! Agnes! spare me.

Let me think on . . . how pleasant 'twas to follow  
In that Carlino, in that lovely boy,  
The hidings of shy love, its shame, its glee,  
Demurest looks at matters we deem light,  
And, well worth every lesson ever taught,  
Laughter that loosens graver, and that shakes  
Our solemn gauds into their proper place.

40

*Maximin (out of breath).* The castle-gates are open for one moment . .  
Seize them and enter . . Crowds alone impede  
Durazzo, and not arms.

*Agnes.* Do you believe  
His treason now?

*Giovanna.* Peace, peace! 'tis hard, 'tis hard!

31 torne] torn 1846.

### ACT II.

#### SCENE I. RUPERT'S CELL.

##### RUPERT and MAXIMIN.

*Rupert, alone.* I've dogged him to the palace: there's some treachery.  
*Giovanna* . . and that witch too, Agatha . .  
Why not all three together? Sixty miles  
From Naples there is Muro. Now, a word  
Was dropt upon it. We must be humane.  
But, one more trial first to make him serve

## FRA RUPERT

In stablishing the realm. I fain must laugh  
To think what creatures stablish realms, and how.

(MAXIMIN enters.)

Well, Maximin! We live for better days  
And happier purports. Couldst thou not devise 10  
Something that might restore the sickened state,  
And leave our gracious king the exercise  
Of his goodwill, to give them companies  
Who now are ensigns? Ah brave Maximin!  
I do remember when thou wert but private.  
Psein, Klapwrath, Zinga, marcht, and made thee way.  
Nothing in this our world would fain stand still.  
The earth we tread on labors to set free  
Its fires within, and shakes the mountain-heads;  
The animals, the elements, all move, 20  
The sea before us, and the sky above,  
And angels on their missions between both.  
Fortune will on. There are whom happiness  
Makes restless with close constancy; there are  
Who tire of the pure air and sunny sky,  
And droop for clouds as if each hair were grass.  
No wonder then should more aspiring souls  
Be weary of one posture, one dull gloom  
All the day through, all the long day of life.

*Maximin gapes.* Weary! ay am I. Can I soon be captain? 30

*Rupert.* Why not?

*Maximin.* And then what service?

*Rupert.*

Queen Giovanna

Is blockt up in the castle, as thou knowest;  
Was not my counsel wise, to keep thee out?  
Famine had else consumed thee; she spares none.  
Charles of Durazzo, our beloved king,  
Presses the siege; and, when the queen gives up,  
Thou art the man I prophecy to guard her.  
There are some jewels: lightly carried in,  
A thousand oxen cannot haul them forth;  
But they may drop at Muro, one by one, 40  
And who should husband them save Maximin?

*Maximin, pretending alarm.* I will not leave my sister out of sight:  
She ne'er must fall again.

7 stablishing] 'establisshing 1846.  
good will 1846.

8 stablsh] 'stablissh 1846.  
18 labors] labours 1846.

13 goodwill]

## DRAMAS AND DRAMATIC SCENES

**Rupert.**

**Forefend it, heaven!**

I might be weak! She would indeed be safe  
Where the queen is! But who shall have the heart  
To shut her up? What has she done? Her brother  
Might be a comfort to her; and the queen  
And some few ladies trust her and caress her.  
But, though the parks and groves and tofts around,  
And meadows, from their first anemonies  
To their last saffron-crocuses, though all  
Open would be, to her, if not to them,  
And villagers and dances, and carousels  
At vintage-time, and panes that tremble, partly  
By moon-ray, partly by guitar beneath,  
Yet might the hours, without street-views, be dull.

50

*Maximin.* Don't tell her so. Get her once there. But how? Beside, the queen will never trust Hungarians. There would be mortal hatred. Is there fire Upon the hearth?

**Rupert.**

**None.**

*Maximin.*

## Why then rub your hands?

60

50 anemonies] anemones 1846.

53 carousels] carousals 1846.

[ACT II.] SCENE II. CASTEL-NUOVO.

GIOVANNA *and* AGNES.

*Giovanna.* 'Tis surely wrong that those who fight for us  
So faithfully, so wretchedly should perish;  
That thriftless jewels sparkle round your temples  
While theirs grow dank with famine.

**Agnes.**

**Now I see,**

O my poor queen! the folly of refusal,  
When they had brought us safety.

**Giovanna.**

**Not quite that,**

To me at least, but sustenance and comfort  
To our defenders in the castle here.

**Agnes.** Will you now take them?

**Giovanna.**

### If some miracle

Might turn a jewel to a grain of corn,  
I would: my own were kneaded into bread  
In the first days of our captivity.

IO

**Agnes.** And mine were stil withholden! Pardon me,  
Just Heaven!

**Giovanna.** In words like those invoke not Heaven.

**13 stil] still 1846.**

## FRA RUPERT

If we say *just*, what can we hope? but what  
May we not hope if we say *merciful*?

*Agnes*. And yet my fault is very pardonable.  
We, at our time of life, want these adornments.

*Giovanna*. We never want them. Youth has all its own;  
None can shed lustre upon closing days,  
Mockers of eyes and lips and whatsoever  
Was prized; nor can they turn one grey hair brown,  
But, skilfully transmuted, might prolong  
The life and health and happiness of hundreds.

20

*Agnes*. Queens may talk so.

*Giovanna*. Not safely, but to friends.

*Agnes*. With power and pomp . .

*Giovanna*. Behold my pomp, my power!  
These naked walls, cold pavements, grated windows.

*Agnes*. Let me share these with you. Take all my jewels.

*Giovanna*. Forbear, forbear, dear Agnes!

*Agnes*.

Earth then, take them!  
*Throwing them from her.*

[ACT II.] SCENE III. CASTEL-NUOVO.

DURAZZO. RUPERT. GIOVANNA. AGNES.

*Durazzo*. Upon my knees I do entreat of you  
To hear me. In sincerity, the crown  
(Now mine) was forced upon me.

*Giovanna*. Carlo! Carlo!  
Know you what crowns are made of?

*Durazzo, rising*. I must wear one,  
However fitly or unfitly made.

*Giovanna*. The ermine is outside, the metal burns  
Into the brain.

*Durazzo*. Its duties, its conditions,  
Are not unknown to me, nor its sad cares.

*Giovanna*. 'Tis well Maria my sweet sister lives not  
To see this day.

*Durazzo*. But Margarita lives,  
Her beauteous daughter, my beloved wife.  
She thinks you very kind who let her go  
And join me, when strange rumours flew abroad  
And liars call'd me traitor.

10

*Giovanna*. With my blessing  
She went, nor heard (I hope) that hateful name.

I entreat] intreat 1846.

## DRAMAS AND DRAMATIC SCENES

*Durazzo, negligently.* My cousin Agnes! not one word from you?

*Agnes.* Charles of Durazzo! God abandons thee  
To thy own will: can any gulph lie lower!

*Durazzo.* 'Twas not my will.

*Agnes.* No!

*Durazzo.* What I did, I did  
To satisfy the people.

*Agnes.* Satisfy

20

Ocean and Fire.

*Durazzo.* The Church too.

*Agnes.* Fire and Ocean  
Shall lie together, and shall both pant gorged,  
Before the Church be satisfied, if Church  
Be that proud purple shapeless thing we see.

*Durazzo to Rupert.* Show the pope's charter of investiture.

*Rupert.* 'Tis this. May it please our lady that I read it.

*Giovanna to Durazzo.* Reasons where there are wrongs but make  
them heavier.

*Durazzo to Agnes.* When the whole nation cries in agony  
Against the sway of Germans, should I halt?

*Agnes.* No German rules this country; one defends  
And comforts and adorns it: may he long!  
The bravest of his race, the most humane.

30

*Durazzo.* Quell'd, fugitive, nor Germany nor France  
Afford him aid against us.

*Giovanna.* Sir! he hoped  
No aid from France.

*Agnes.* Does any? What is France?  
One flaring lie, reddening the face of Europe.

*Durazzo.* French is Provenza.

*Agnes.* There our arts prevail,  
Our race: no lair of tigers is Provenza.  
I call that France where mind and soul are French.

*Durazzo.* Sooner would he have graspt at German arms.

40

*Giovanna.* God hold them both from Italy for ever!

*Durazzo.* She shall want neither. The religious call  
Blessings upon us in long-drawn processions.

*Agnes.* Who are the men you please to call religious?  
Sword-cutlers to all Majesties on earth,  
Drums at the door of every theatre  
Where tragedies are acted: that friar knows it.

*Rupert.* Such is the fruit of letters sown in courts!  
Peaches with nettle leaves and thistle crowns!

## FRA RUPERT

Upon my faith! kings are unsafe near them. 50

*Durazzo, to Agnes.* May-be we scarcely have your sanction, lady?  
Am I one?

*Agnes.* No.

*Durazzo.* What am I?

*Agnes.* What! an ingrate.

*Durazzo, scoffingly.* Is that to be no king? You may rave on,  
Fair cousin Agnes: she who might complain  
Absolves me.

*Agnes.* Does the child she fed? the orphan?  
The outcast? does he, can he, to himself,  
And before us?

*Durazzo.* I, the king, need it not.

*Agnes.* All other blind men know that they are blind,  
All other helpless feel their helplessness. 59

57 it] misprinted it it 1840.

[ACT II.] SCENE IV. UNDER CASTEL-NUOVO.

*DURAZZO and RUPERT.*

*Rupert.* Remarkt you not how pale she turn'd?

*Durazzo.* At what?

*Rupert.* I said kings were unsafe. She knew my meaning.

*Durazzo.* No man alive believes it: none believed it,  
Beside the vulgar, when Andrea died.

*Rupert.* Murdered he was.

*Durazzo.* Mysteriously. Some say . .

*Rupert.* What do some say?

*Durazzo.* I never heeded them.

I know thee faithful: in this whole affair  
I've proved it. He who goes on looking back  
Is apt to trip and tumble. [Goes.

*Rupert, alone.* Why this hatred?  
Are there no memories of her far more pleasant? 10

I saw her in her childish days: I saw her  
When she had cast away her toys, and sate  
Sighing in idleness, and wishing more  
To fall into her lap; but what? and how?  
I saw her in the gardens, stil a child,  
So young, she mockt the ladies of the court,  
And threw the gravel at them from her slipper,  
And ran without if they pursued, but stopt  
And leapt to kiss the face of an old statue

15 stil] still 1846.

19 lept] leapt 1846.



## DRAMAS AND DRAMATIC SCENES

Because it smiled upon her: then would she 20  
 Shudder at two wrens fighting, shout, and part them.  
 Next came that age (the lovely seldom pass it)  
 When books lie open, or, in spite of pressing,  
 Will open of themselves at some one place.  
 Lastly, I saw her when the bridal crown  
 Entwined the regal. Oh! that ne'er these eyes  
 Had seen it! then, Andrea! thou had'st lived,  
 My comfort, my support. Divided power  
 Ill could I brook; how then, how tolerate  
 Its rude uprooting from the breast that rear'd it! 30  
 And must I now sweep from me the last blossoms  
 That lie and wither in the walk of life?  
 Fancies! . . mere fancies! . . let me cease to waver.  
 Who would not do as I did? I am more  
 A man than others, therefor I dare more,  
 And suffer more. Such is humanity:  
 I cannot halve it. Superficial men  
 Have no absorbing passions: shallow seas  
 Are void of whirlpools. I must on, tho' loath. 39

35 therefor] therefore 1846.

37 cannot] can not 1846.

### [ACT II.] SCENE V. PALACE-GARDEN.

MAXIMIN and AGATHA.

*Maximin.* Courage! or start and leave me. Sobs indeed!  
 Pack those up for young girls who want some comfits.  
 Nay, by my soul, to see grown women sob it,  
 As thou dost, even wert thou not my sister,  
 Smites on me here and whets my sword at once.  
 It maddens me with choler . . for what else  
 Can shake me so? I feel my eyes on fire.  
 He shall pay dear for it, the cursed Frate.

*Agatha.* Why, Maximin, O why didst thou consent  
 To meet the friar again?

*Maximin.* 10  
 To make him serve thee.

*Agatha.* Poverty rather! want . . even infamy.

*Maximin.* Did'st thou not pity, would'st not serve, the queen?

*Agatha.* Oh might I! might I! she alone on earth  
 Is wretcheder: my soul shall ever bend  
 Before that sacredest supremacy.

*Maximin.* Come with me: we will talk about the means.

*Agatha.* But, be thou calm.

## FRA RUPERT

*Maximin.*

A lamb.

He little thinks

[*Aside.*

To see the lamb turn round and bite the butcher.

Agatha! Agatha! while I repeat

Thy name again, freshness breathes over me.

20

What is there like it? Why, 'tis like sweet hay

To rest upon after a twelve hour's march,

Clover, with all its flowers, an arm's length deep.

22 hour's] hours' 1846.

[ACT II.] SCENE VI. NAPLES. PALACE OF BUTELLO.

BUTELLO and RUPERT.

*Butello reads.* We, Urban, by the grace of God . .

*Rupert.*

Well, well;

That is all phrase and froth; dip in the spoon

A little deeper; we shall come at last

To the sweet solids and the racy wine.

*Butello.* Patience, good Frate, patience!

*Rupert.*

Now, Butello,

If I cried *patience*, wouldst not thou believe

I meant *delay*? So do not cry it then.

Read on . . about the middle. That will do . .

Pass over *love, solicitude, grief, foresight,*

Paternal or avuncular. Push on . .

10

There . . thereabout.

*Butello.*

Lift off thy finger, man,

And let me, in God's name, read what wants reading.

*Rupert.* Prythee be speedy . . Where thou seest my name . .

*Butello reads.* If that our well-beloved Frate Rupert

Shall, by his influence thereunto directed

By the blest saints above, and the good will

Which the said Frate Rupert ever bore us,

Before the expiration of one month,

So move the heart of Carlo of Durazzo

That the said Carlo do invade and seize . .

20

*Rupert.* What would his Holiness have next?

*Butello.*

Wait, wait.

Naples, a kingdom held by our permission . .

*Rupert.* Hol is that all? 'Tis done.

*Butello.*

Hear me read on.

From those who at this present rule the same . .

## DRAMAS AND DRAMATIC SCENES

*Rupert.* This present is already past. I've won.

*Butello.* And shall consign a princely fief thereof,  
*Hereditary, to our foresaid nephew*  
*Gieronimo Butello, We, by power*  
*Wherewith we are invested, will exalt*  
*Our trusty well-beloved Frate Rupert*  
*Unto the highest charge our Holy Church*  
*Bestows upon her faithful servitors.*

30

*Rupert.* Would not one swear those words were all engrossed,  
 And each particular letter stood bolt-upright,  
 Captain'd with taller at the column-head?  
 What marshal'd files! what goodly companies!  
 And, to crown all, the grand heaven-sent commission  
 Seal'd half way over with green wax, and stiff  
 With triple crown, and crucifix below it.  
 Give me the paper.

*Butello.* Why?

*Rupert, impatient.* Give me the paper.

40

*Butello.* His Holiness hath signed it.

*Rupert.* Let me see.

*Butello.* Look.

*Rupert.* Nay but give it me.

*Butello.* A piece of paper!

*Rupert.* . . Cannot be worth a principality.

*Butello, giving it.* There then.

*Rupert.* What dukedom has the grandest sound?

*Butello.* Dukedom! the Pope says principality.

*Rupert.* Thou soon shalt blazon.

*Butello.* I relie on you:

Adieu, my lord!

*Rupert.* My prince, adieu!

(Alone.) Who knows

If this will better me! Away from court?

No; never. Leave the people? When he leaves it,

The giant is uplifted off the earth

50

And loses all his strength. My foot must press it.

Durazzo, in things near, is shrewd and sighted:

I may not lead him. If I rule no more

This kingdom, yet ere long my tread may sound

Loud in the conclave, and my hand at last

Turn in their golden wards the keys of heaven.

36 marshal'd] marshall'd 1846.  
 1846.

43 Cannot] Can not 1846.

46 relie] rely

## FRA RUPERT

[ACT II.] SCENE VII. CASTLE OF MURO.

GIOVANNA and AGATHA.

*Giovanna.* Both mind and body in their soundest state  
Are always on the verge of a disorder,  
And fear encreases it: take courage then.

*Agatha.* There is an error in the labyrinth  
Of woman's life whence never foot returns.

*Giovanna.* Hath God said that?

*Agatha.* O lady! man hath said it.

*Giovanna.* He built that labyrinth, he led that foot  
Into it, and there left it. Shame upon him!  
I take thee to my service and my trust.  
To love the hateful with prone prudent will  
Is worse than with fond unsuspectingness  
To fall upon the bosom of the lovely,  
The wise who value us, the good who teach us,  
The generous who forgive us when we err.

10

*Agatha.* Oh! I have no excuse.

*Giovanna.* She stands absolved  
Before her God who says it as thou sayst it.  
I have few questions for thee: go, be happier.  
I owe thy brother more than I can pay,  
And would, when thou hast leisure, hear what chance  
Rais'd up a friend where the ground seem'd so rough.

20

*Agatha.* Leave me no leisure, I beseech of you:  
I would have cares and sorrows not my own  
To cover mine from me: I would be questioned,  
So please you, I may else be false in part,  
Not being what eyes bedim'd with weeping see me.

*Giovanna.* You come, 'tis rumour'd here, from Hungary.  
My infant was torne from me by his uncle  
And carried into Hungary.

*Agatha.* I saw it.

*Giovanna.* Saw it! my infant! to have seen my infant,  
How blessed! Was it beautiful? strong? smiling?

30

*Agatha.* It had mild features and soft sun-bright hair,  
And seem'd quite happy.

*Giovanna.* No, poor thing, it was not;  
It often wanted me, I know it did,  
And sprang up in the night and cried for me,  
As I for it . . . at the same hour, no doubt.

3 encreases] increases 1846.

27 torne] torn 1846.

## DRAMAS AND DRAMATIC SCENES

It soon soon wasted . . And you saw my child!  
I wish you would remember more about him . .  
The little he could say you must remember . .  
Repeat it me.

*Agatha.* Ah lady! he was gone,  
And angels were the first that taught him speech.

*Giovanna.* Happier than angels ever were before!

*Agatha.* He happier too!

*Giovanna.* Ah! not without his mother!

Go, go, go . . There are graves no time can close.

40

### ACT III.

#### SCENE I. NAPLES. PALACE.

DURAZZO. RUPERT. HERALD. OFFICERS.

*Durazzo.* I thought I heard a trumpet. But we reel  
After we step from shipboard, and hear trumpets  
After we ride from battle. 'Twas one. Hark!  
It sounds again. Who enters?

*Officer.* Please your Highness!  
A herald claims admittance.

*Durazzo.* Let him in.

*Rupert.* Now for disguises; now for masks; steel, silk;  
Nothing in these days does but maskery.  
Pages talk, sing, ride with you, sleep beside you,  
For years: behold-ye! some fine April-day  
They spring forth into girls, with their own faces,  
Tricks, tendernesses . . ne'er a mark of saddle!

10

(*HERALD enters.*)

Bacco! this is not one of them, however!

*Durazzo.* Well, sir, your message.

*Herald.* Herald from duke Otho,  
I bring defiance and demand reply.

*Durazzo.* I know duke Otho's courage, and applaud  
His wisdom. Tell duke Otho from king Carlo,  
I would in his place do the very same:  
But, having all I want, assure your lord  
I am contented.

*Rupert.* Blessed is content.

*Durazzo.* Now, should duke Otho ever catch the reins  
(For all things upon earth are changeable)  
He cannot well refuse the turn he tries,

20

## FRA RUPERT

But will permit me to contend with him  
For what at present I propose to keep.

*Herald.* If then your Highness should refuse the encounter,  
Which never knight, and rarely king, refuses . .

*Durazzo.* Hold, sir! All kings are knights. The alternative?

*Herald.* None can there be where combat is declined.  
He would not urge in words the queen's release,  
But burns to win it from a recreant knight.

30

*Durazzo.* Did Otho say it?

*Herald.* Standing here his herald,  
I have no voice but his.

*Durazzo.* You may have ears:  
Hear me then, sir! You know, all know at Naples,  
The wife and husband are as near at present  
As ever, though the knight and lady not.  
She, when she married him, declined his love,  
And never had he hers: Taranto won it,  
And, when he squandered it, 'twas unretrieved.

*Herald.* Is this, sir, for my ears or for my voice?  
My voice (it is a man's) will not convey it.

40

*Durazzo, to guards.* Escort the herald back with honors due.  
*to RUPERT.*

What think you, my lord bishop of Nocera?

*Rupert.* Troublesome times! troublesome times indeed!  
My flock, my brethren at Nocera, will,  
Must, want me: but how leave my prince, a prey  
To tearing factions, godless, kingless men!

*Durazzo.* Never mind me, good father!

*Rupert.* Mind not you?  
I cannot go; I would not for the world.

*Durazzo.* The world is of small worth to holy men.

*Rupert.* I will not hence until the storm be past.

50

*Durazzo.* After a storm the roads are heavier.  
Courage! my good lord bishop! We must speed  
And chaunt our *Veni Domine* at Nocera.

*Rupert.* Then would your Highness . .

*Durazzo.* Not corporeally,  
But, where my bishop is, I am in spirit. *(Goes.)*

*Rupert, alone.* Sol this is king . . and wit too! *that's* not kingly.  
Can he be ignorant of who I am?  
They will show fragments of this sturdy frock,  
Whence every thread starts visible, when all

## DRAMAS AND DRAMATIC SCENES

The softer nappery, in its due descent,  
Drops from the women, Carlo, to the moths.

60

[ACT III.] SCENE II. APARTMENT IN THE CASTLE OF MURO.

MAXIMIN and AGATHA.

*Maximin.* How fares thy lady?

*Agatha.* As one fares who never  
Must see the peopled earth, nor hear its voice  
Nor know its sympathy; so fares Giovanna;  
But, pure in spirit, rises o'er the racks  
Whereof our world is only one vast chamber.

*Maximin.* Dost thou enjoy the gardens, fields, and forests?

*Agatha.* Perfectly.

*Maximin.* Hast a palfrey?

*Agatha.* Had I ever?  
Reading and needlework employ the day.

*Maximin.* Ah! our good mother little knew what pests  
Those needles and those books are, to bright eyes;  
Rivals should recommend them, mothers no.  
We will ride out together.

10

*Agatha.* On what horses?

*Maximin.* One brought me. Are the queen's at grass?

*Agatha.* We have none.

*Maximin.* Thou art hale, Agatha, but how enjoy  
Perfectly, as thou sayest, these domains?

*Agatha.* By looking out at window with the queen.

*Maximin.* All the day thro'?

*Agatha.* I read to her: and then,  
If she suspects it tires me, she takes up  
The volume, and pretends great interest  
Just there, and reads it out.

*Maximin.* True history?

20

*Agatha.* History she throws by.

*Maximin.* Then sweet-heart songs,  
Adventures?

*Agatha.* Some she reads, and over some  
Tosses her work, rises, and shuts the cover.

*Maximin.* I would not shut the song-book. There are others  
That show within them gold-and-purple saints,  
Heads under arm, eyes upon platter, laughing  
At her who carries them and lately wore them.

*Agatha.* Such are not wanting.

## FRA RUPERT

*Maximin.* Pleasant sights enough!  
 I would fain see them.

*Agatha.* Quite impossible.

*Maximin.* On feast-days?

*Agatha.* All are in her bedroom-closet. 30

*Maximin.* So! the best books then must be out of sight,  
 As all the best things are! What are her pictures?

*Agatha.* Chiefly her own lost family, and those  
 She loved the most in it.

*Maximin.* O for a glimpse!  
 Tell me at least who are they.

*Agatha.* Good king Robert,  
 Whose face she often kisses.

*Maximin.* None more worth it?

*Agatha.* There are the two Marias: one elate  
 With merriment, her eyes orbs wing'd with flame;  
 Long deep and dark the other's, and within  
 Whose cooler fountains blisfully might bathe 40  
 A silenter and (haply) purer love.

*Maximin.* I should be glad to look at them, but rather  
 At the kind queen herself.

*Agatha.* That thou mayst do.

*Maximin.* When?

*Agatha.* Now; I think; for having heard who 'twas  
 That warned her of her danger when the duke  
 Rode in, she wisht to thank thee. Come with me:  
 I must first enter and announce your name.

*Maximin.* I thought you said she knew it. Take your course.  
 40 blisfully] blissfully 1846.      43 mayst] mayest 1846.

[ACT III.] SCENE III. CHAMBER AT MURO.

GIOVANNA. MAXIMIN. AGATHA.

*Giovanna.* Accept my too few thanks, sir, for your zeal. . .

*Maximin.* Fine air, my lady queen, in this high tower;  
 Healthy as Hungary; may you enjoy it  
 These many days!

*Giovanna, bending.* I fancied Hungary  
 Was moister, leveler, than hereabout.

*Maximin.* We have a plain in Hungary on which,  
 Just in the middle, all of Italy's  
 You shall pin down nor see them from the sides.  
 And then what cattle! horse, ox, sheep! God's blessing



## DRAMAS AND DRAMATIC SCENES

Upon hard-working men, like furlough soldiers, 10  
 And rare sport at the foray, when the Turk  
 Might seize them if we sent them not to quarters.  
 Here too seems nothing wanting. (*Looking round.*)

*Giovanna.* A few friends  
 Were welcome, could they but return, whose pen  
 And conversation lighten'd former hours.

*Maximin.* Learned ones; ay?

*Giovanna.* The learned came around me.

*Maximin.* Whistle, and they are at the barley-corns,  
 Wing over wing, beak against beak, I warrant.

I knew two holy friars, as holy men  
 As ever snored in sackcloth after sinning, 20  
 And they were learned. What now was the upshot?

I should have said one's crucifix was white,  
 The other's black. They plied mild arguments  
 In disputation. *Brother*, was the term

At first, then *sir*, then nothing worse than *devil*.

But those fair words, like all fair things, soon dropt.

Fists were held up, grins in the face grew rife,

Teeth (tho' in these one had the better of it

By half a score) were closed like money-boxes

Against the sinner damn'd for poverty. 30

At last the learned and religious men

Fell to it mainly, crucifix in hand,

Until no splinter, ebony or linden,

Was left, of bulk to make a toothpick of.

*Agatha.* Brother! such speech is here irreverent.

*Giovanna.* Let him speak on: we are not queens all day.

Soldiers are rivals of the hierarchs,

And prone to jealousy, as less at ease,

Less wealthy, and, altho' the props of power,

Less powerful and commanding.

*Maximin.* Never queen  
 Spoke truer. I bear lusty hate to them. 40

*Agatha.* Again? O Maximin! before our princes  
 We never hate nor love.

*Maximin.* Then, lady, I  
 Am your worst vassal.

*Giovanna.* How?

*Maximin.* Being taught to hate you . .

God pardon me! None but the frockt could teach

So false a creed. But now the heart let loose

## FRA RUPERT

Swings quite the other way. Folks say they love  
Their princes: sure they must have wrong'd them first.  
I turned away mine eyes from your young beauty,  
And muttered to my beard, and made it quiver 50  
With my hard breathing of hard thoughts: but now  
Conspirators shall come in vain against you:  
Here is the sill they tread upon who enter. (*Striking his breast.*)

### [ACT III.] SCENE IV: RUPERT'S CLOISTER.

*Rupert, alone.* Fealty sworn, should I retract so soon?  
I will live quiet . . . no more crimes for me . . .  
When this is fairly over . . . for a crime  
It surely is . . . albeit much holier men  
Have done much worse and died in odor after.  
They were spare men, and had poor appetites,  
And wanted little sleep. 'Twont do with me.  
Beside, I must get over this bad habit  
Of talking to myself. One day or other  
Some fool may read me, mark me, and do hurt. 10  
And furthermore . . . when highest dignities  
Invest us, what is there to think about?  
What need for cleverness, wit, circumspection,  
Or harm to any . . . who keep still, submiss,  
And brush not in attempting to pass by.

1 Fealty] Féalty 1846.      5 died] lived 1840 (*corr. in errata*).      odor] odour 1846.

### [ACT III.] SCENE V.

STEPHEN [STOURDZA] *enters.*

So, Stephen! we Hungarians are sent off.

*Stephen.* Your Reverence is made bishop, we hear say:  
As for all us . . .

*Rupert.* Lupins . . . when times are good.  
Ah! thou hast bowels; thou canst pity others.

*Stephen.* I can myself.

*Rupert.* I all my countrymen.  
I have been lately in that happy realm  
Our native land.

(*whispers.*) Her kings should govern here.

*Stephen.* And everywhere. What loyal subject doubts  
His prince's right over all other princes?

*Rupert.* Here are sad discontents. The prince Butello,  
Nephew of His Beatitude the Pope, 10

## DRAMAS AND DRAMATIC SCENES

Cannot yet touch his principality.

Durazzo, our sharp king, snatches it back,

Altho' the kingdom was bestowed on him

Under this compact.

*Stephen.* He will bring down bull

And thunder on his crown. The pope's own nephew!

*Rupert.* No less a man.

*Stephen.* If there's pope's blood in him

He wont stand robbery.

*Rupert.* We owe obedience

To kings . . unless a higher authority

Dissolves it.

*Stephen.* Doubtless: but what kings? our own

20

Say I.

*Rupert.* O Stephen! say it, say it softly.

Few ears can open and can close like mine.

*Stephen, aside.* Ah! how good men all over are maligned!

*Rupert.* I would not trust another soul on earth . .

But others must be trusted. Lucky they

Who first bring over to right ways the brave,

First climb the pole and strip the garland off

With all its gold about it. Then what shouts!

What hugs! what offers! dowers, in chests, in farms . .

Ah! these are worldly things too fondly prized!

30

But there are what lie deeper; the true praise

Of loyalty, of sanctity.

*Stephen, pondering.* 'Tis pleasant

To look into warm chest with well-wrought hinges

That turn half-yearly. Pleasant too are farms

When harvest-moons hang over them, and wanes

Jolt in the iron-tinged rut, and the white ox

Is call'd by name, and patted ere pull'd on.

*Rupert.* These are all thine. I have lived many days

And never known that man unprosperous

Who served our holy church in high emprise.

40

*Stephen.* If so, I wish I could.

*Rupert.* Wish we had kings

Who keep their words like ours of Hungary.

*Stephen.* Just.

*Rupert.* I have half a mind to let Elizabeth

Know what a zealous subject, what a brave,

Her daughter has at Naples.

12 Cannot] Can not 1846. his] this 1846.

## FRA RUPERT

*Stephen.* Would she give me  
(For thanks in these hard times are windy) money?  
Think you?

*Rupert.* Don't squander all away. Few know  
Its power, its privilege. It dubs the noble,  
It raises from the dust the man as light,  
It turns frowns into smiles, it makes the breath  
Of sore decrepitude breathe fresh as morn  
Into maternal ear and virgin breast.

50

*Stephen.* Is that all it can do? I see much farther.  
I see full twenty hens upon the perch,  
I see fat cheese moist as a charnel-house,  
I see hogs' snouts under the door, I see  
Flitches of bacon in the rack above.

*Rupert.* Rational sights! fair hopes! unguilty wishes!  
I am resolved: I can refrain no longer:  
Thou art the man for prince to rest upon,  
The plain, sound, sensible, straitforward man,  
No courtier . . . or not much of one . . . but fit  
To show courts what they should be. Hide this letter.  
Mind! if thou lovest it, or let'st an eye  
Glance on it, I may want the power again  
To serve thee: thou art ruin'd. The new king  
Might chide and chafe should Rupert ask another  
To forward any suit he would prefer  
For friend or kindred. Since thou must return  
To Hungary, thou shalt not go ill-fed.  
'Tis to the queen's confessor; look at it;  
Now put it up; now, godson of our Saint!  
Take this poor purse, and, honest soul! this blessing.  
Guides thou shalt have all the first day, and rules  
How to go forward on the road: so speed thee!

60

70

### ACT IV.

#### SCENE I. CASTLE OF MURO.

GIOVANNA. AGATHA.

*Giovanna.* Long have we lived in one imprisonment;  
Our tears have darkened many a thread about  
Each distaff, at the whitening half-spent fire  
On winter-night; many a one when deep purple  
Cloath'd yonder mountain after summer-day,  
And one sole bird was singing, sad though free.

## DRAMAS AND DRAMATIC SCENES

Death, like all others, hath forgotten me,  
And grief, methinks, now growing old, grows lighter.

*Agatha.* To see you smile amid your grief, consoles me.

*Giovanna.* I never wanted confidence in you, 10  
Yet never have I opened my full mind,  
Keeping some thoughts secreted, altho' bent  
To draw them out before you. They have lain  
Like letters which, however long desired,  
We cover with the hand upon the table  
And dare not open.

*Agatha.* If relief there be,  
Why pause? if not, why blame your diffidence?

*Giovanna.* Fostered too fondly, I shot up too tall 20  
In happiness: it wasted soon. Taranto  
Had my first love; Andrea my first vow,  
And warm affection, which shuts out sometimes  
Love, rather than embraces it. To lose him  
Pained me, God knows! and worse (so lost!) than all  
The wild reports Hungarians spread about me.  
My first admirer was my first avenger.  
He, laying at my feet his conquering sword,  
Withdrew. Two years elapst, he urged the dangers  
That stil encompass me; recall'd our walks,  
Our studies, our reproofs for idling, smiled 30  
By (O kind man!) the granfather of both.  
I bade him hope. Hope springs up at that word  
And disappears; Love, radiant Love, alights.  
Taranto was my joy; my heart was full:  
Alas! how little can the full heart spare!  
I paus'd . . because I ill might utter it . .  
In time he turn'd his fancies to another.  
Wretchedest of the wretched was I now;  
But gentle tones much comforted my anguish,  
Until they ended; then loud throbs confused  
The treasured words; then heavy sleep oppress me. 40  
I was ashamed . . I *am* ashamed . . yet (am I  
Unwomanly to own it?) when he loved  
One only, I was driven to despair;  
When more . . *Adieu Taranto!* cried my heart  
And almost sank thro' sorrow into peace.  
O that fresh crimes in him should solace me!  
My life of love was over, when his spirit

28 still] still 1846.

30 granfather] grandfather 1846.

34 spare!] spare? 1846.

## FRA RUPERT

Flew from my lips, and carried my forgiveness  
On high, for Heaven's.

Wars burst forth again;

He who defended me from their assaults  
Saw in me what to love, but whom to love  
He found not in me.

50

*"If my confidence,*  
*My gratitude,"* said I, *"suffice thee, Otho,*  
*Here is my hand."*

He took it, and he wept.

Brave man! and let me also weep for thee!

*Agatha.* Not beauteous youth enrobed in royal purple  
And bright with early hope, have moved you so.

*Giovanna.* Record not either; let me dwell on Otho;  
The thoughts of him sink deeper in my pillow;  
His valiant heart and true one bleeds for me.

60

[ACT IV.] SCENE II. COURT-YARD OF MURO.

MAXIMIN *and* STEPHEN [STOURDZA].

*Stephen.* Maximin! art thou close?

*Maximin.* Yea, close enough,

Altho I have the whole court-yard to cool in.

*Stephen.* I meant not that.

*Maximin.* A baton to a pike

Thou didst not; else thou hadst not spoken it.

*Stephen.* Some folks think better of my understanding.

*Maximin.* None of thy heart: give me thy fist then, Stephen.

*Stephen.* That sets all right.

*Maximin.* What brought thee hither?

*Stephen.* What?

*Maximin.* Hast secrets?

*Stephen.* None worth knowing.

*Maximin.* No man has:

They never did one any good.

*Stephen.* They may.

Maximin! hast commands for Hungary?

10

*Maximin.* For Hungary?

*Stephen.* What! is there no such place?

*Maximin.* No, by my soul! nor ever will for me.

Were not my sister here about her duty,  
I could knock out my brains against the wall  
To think of Hungary.

9 one any] anyone 1846:

## DRAMAS AND DRAMATIC SCENES

*Stephen.* Yet thou hast there  
No croft, no homestead, pullet, chick.

*Maximin.* Hast thou?

*Stephen.* I am a man at last. Wert thou but one!

*Maximin.* Stephen, we will not quarrel.

*Stephen.* I am rich

I meant to say.

*Maximin.* So far so well: however,  
Not some bold thief who stands some ages back  
(Tho' better there than nearer) nor some bolder  
Who twists God's word and overturns his scales,  
Nor steel, nor soil in any quantity,  
Nor gold, whose chain encompasses the globe,  
Nor even courage, Stephen, is sufficient  
To make a man: one breath on Woman's wrongs,  
Lifting the heart, does that.

20

*Stephen.* And other things.

*Maximin.* Chick, pullet, homestead, croft; are these our makers?

*Stephen.* I have them in this lining, one and all.

*Maximin, suspecting.* Stephen! I could show thee the duplicate 30  
In the same hand. He who fixt me at Muro  
Will fix thee too in some such place as firmly.  
What! hast no heart for castles? art low-minded?  
How! with chick, pullet, homestead, croft? Sit down:  
Thou didst not sweat so after all thy walk  
As thou dost now. What ails thee, man?

*Stephen.* What ails me!  
Nothing.

*Maximin.* But did Fra Rupert, did he truly  
Clap thee up here? Cleverly done! Don't blame him.

*Stephen.* Blame him! if friar he were not, and moreover  
The tadpole of a bishop, by the martyr!  
I would run back and grapple with his weazon.

40

*Maximin.* He is too cunning for us simple men.

*Stephen.* For thee, it seems, he has been . . . but for me,  
I, man or child, was never yet out-witted.

*Maximin.* Ah! we all think so; yet all are, by weaker.  
And now about the letter.

*Stephen.* Thee he trusted;  
I know he did; show me the duplicate.

*Maximin.* Duplicates are not written first nor shown first.  
How many men art good against?

*Stephen.* One only.

## FRA RUPERT

*Maximin.* Then five might overmaster thee and gag thee, 50  
And five are ready in the Appennines;  
If I knew where exactly, I would tell thee.

*Stephen.* A fiend of hell in frock!

*Maximin.* No, not so bad:  
He, without blame or danger on thy part,  
Shall build thy fortune.

*Stephen.* He? I scorn the thief . .  
Beside . . he would not.

*Maximin.* Would or not, he shall. *(Stephen hesitates.)*  
Am I an honest man?

*Stephen.* Why! as men go.

*Maximin.* Give me the letter then, and, on my life,  
It shall do more and better for thee much  
Than placed in any other hands but mine. 60

*(An Officer passes.)*

Ho! captain! see an honest man at last,  
*(Giving him the letter.)*

And you the very man he came about.

*Stephen, threatening Maximin.* Traitor!

*Maximin.* A traitor, with a vengeance, is he.

*Stephen.* Hangman!

*Maximin.* Thou needst not call him; he will come  
Presently. *(To the Officer.)*

This poor hind hath saved the prince  
From insurrection, from invasion. Read.

*(Officer reads.)*

The royal favour will shine warm upon  
One friend of mine.

*Officer.* Be sure: he will be made.  
'Tis but our service . . We must not complain . .  
Tho there are things, of late, which soldier's crops 70  
Swell high against. We captains . .

*Maximin.* Ay, we captains! . .

*Officer.* I must be gone to Naples; so must thou  
My gallant grey-coat. *(Goes out.)*

*Maximin.* Tell me how thou camest  
To Muro, of all places in the world,  
It lies so wide of any road to Hungary.

*Stephen.* Fra Rupert bade me follow at mid-day

51 Appennines] Apennines 1846. 63 threatening] threatening 1840 (mispr.) 70 sol-  
dier's] soldiers' 1846.



## DRAMAS AND DRAMATIC SCENES

A band of holy mendicants, due south,  
 To baffle all suspicion: the next morn  
 To cross the mountains on my left, and turn  
 Northward, and then take boat by Pesaro. 80  
 While they were stretcht along the levelest tiles  
 In the best chamber . . being mendicants . .  
 Each on his sheepskin . . for they love soft lying . .  
 Of grand farm-house; and while nighthawk and grillo  
 Fought for it which should sing them first to sleep;  
 And while aside them, in brass pot unfathomed,  
 The rich goat-whey was ripening for next breakfast,  
 I thought of my far sheep and my near friend;  
 My near friend first; and so, by luck, here am I.

*Maximin.* But how didst dream that thou shouldst find me here? 90

*Stephen.* Who, in the Virgin's name, should first step up,  
 After I bade the mendicants good-bye,  
 Who but Augustin! Much about our country,  
 Mops, wakes, fairs, may-poles, gipseys-girls, and fortunes,  
 When suddenly, as one that knew them all,  
 He whispered thou wert at this Muro here,  
 Some twenty miles, or near upon it, off.

I must fain see thee. After three hour's walk

I ask the distance: twenty-five miles scant.

At night I supt and slept with an old shepherd: 100

His dog soon crope betwixt us; so genteely,  
 I should have never known it, but his nose  
 Was cold against my ear, and, when I turn'd,  
 A snag or two was at it . . without harm.

Morning blew sharp upon us from the hills.

*How far are we from Muro, my good man?*

Said I, and dipt my olive in the salt.

"*Scant thirty miles.*" Let never man believe

In luck! I overturned the salt, alert

To hurry on; yet here thou seest me, rich . . 110

Sleeping six hours in winter, five in summer.

*Maximin, pondering.* Augustin told thee I was here! Augustin!

How should he know? One only knew beside

The friar: he never would have told: she told him.

(*Walks about impatiently.*)

Augustin has smooth locks and fresh complexion,

And heels for dance and voice for dulcimer,

Rare articles at finding secrets out:

94 gipsy-girls] gipsy-girls 1846.

98 hour's] hours' 1846.

## FRA RUPERT

But, with thy slanting face, and arm curl'd round  
The inside canework of a padded chair,  
And leg oblique slid negligently under,  
If thou wouldst keep them nicely in repair  
Ferret no more my secrets out, Augustin!

120

*Officer (returned).* Ready? my dapple grey! ready for Naples?

*Stephen.* Not without Maximin. By his advice  
I call'd you in to help us: he shall have  
His share.

*Maximin.* When our blythe king sniffs up the wind  
And sees the clouds roll mainly from the north,  
And finds Giovanna's enemies advance,  
He may be kinder to her: so, commander,  
If you believe I did my duty now,  
Let me confirm the letter you convey.

130

*Officer.* Canst thou add aught?

*Maximin.* Much, were there much required.

*Officer.* Come then along: we will drink gold tomorrow.

### [ACT IV.] SCENE III. MONASTERY GARDEN.

*Rupert, alone.* I must have peace: I cannot live without it:  
Only few years (who knows) may yet remain.  
They shall not hurt the queen: in part the harm  
Would be my doing. But then Maximin . .  
He too . . yet why not let him die in battle?  
Battles there will be: kings are all tenacious  
Of their king-life: Italians are astute,  
Hungarians valiant: two stout swords must clash  
Before one break.

That Agatha, that Agatha  
Troubles me most of all! Suppose she comes  
Into my very palace at Nocera,  
And tells the people what the bishop did!  
Never was blow cruel like this since Herod.  
Giovanna must then live, if for her sake  
Alone; for such her tenderness, her truth,  
She 'll not abandon her while life remains.

10

GARDEN] GARDENS 1846.  
Hungarians 1840 (*mispr.*).

I cannot] can not 1846.

8 Hungarians]

## DRAMAS AND DRAMATIC SCENES

[ACT IV.] SCENE IV. PALACE IN NAPLES.

DURAZZO. CHANCELLOR. PRIVY-COUNSELLORS.

*Durazzo.* Speak, my lord chancellor: you now have redd  
The letter thro': can doubt remain upon it?

(*Chancellor shakes his head.*)

Gentlemen! you have heard it: what think you?

*First Counsellor.* Traiterous, if there be treason.

*Second Counsellor.*

Sentence then.

*Chancellor.* Powerful is Rupert: many think him saintly,  
All know him wise and wary: he has friends  
In every house, and most among the women.  
Such men are dangerous to impeach: beside,  
Being now bishop . .

*Durazzo.* Not quite yet: appointed.  
Not seated.

*Chancellor.* This quite changes the whole aspect.  
Once bearing that high dignity, once throned . .

10

*Durazzo.* I like no thrones that narrow mine too much,  
And wonder wherefor clergymen should mount them.

*Chancellor.* However, sir, since such hath been the custom  
From barbarous times . .

*Durazzo.* Til times herein as barbarous . .

*Chancellor.* . . We must observe the usage of the realm  
And keep our hands from touching things held sacred.  
Few days ago for lighter crimes the friar  
Might have been punisht with severity.

*First Counsellor.* Even now, altho' his legs begin to sprout  
With scarlet plumage, we may crop his crest;  
But better on the beam than in the yard.

20

*Third Counsellor.* It would put by much bickering.

*Fourth Counsellor.*

There are many

Expectants, holy men, who would condemn  
In any court ecclesiastical  
Appeal so manifest to foren force,  
And strip him to the skin to wash him clean.

*Fifth Counsellor.* And there are civil laws which tread on velvet  
And leave no scandal when they pass the door;  
Modest and mild and beautifully drest,  
And void of all loquacity, all pomp,

30

1 redd] read 1846.      4 Traiterous] Traitorous 1846.      10 This quite] No?  
This 1846.      13 wherefor] wherefore 1846.      15 Til] Till 1846.      26 foren]  
foreign 1846.

## FRA RUPERT

They, should you ask them what they are, reply  
*We are not laws; we are prerogatives.*

*Carlo.* Paoluccio! wit may give the best advice.  
Far be from me all violence. If the criminal  
Be strong and boisterous, the ecclesiastical  
Craving and crafty, swift or slow at pleasure,  
At least our civil laws are excellent,  
And what you call prerogatives are civil.

*Paoluccio.* I class them so.

*Many at once.* They are the best of all.

*Carlo.* I will pursue this counsel.

You may rise.

40

### ACT V.

#### SCENE I. CASTLE OF MURO.

GIOVANNA. AGATHA. OTHO. OFFICERS.

*Giovanna.* What shouts are those? whose voice above them all,  
Above the neighing horse and trumpet's clang,  
Calls to the rescue? Can I doubt? . .

My Otho!

My Otho! rush not rashly into fight,  
Thou canst not free me.

*Agatha.* He has beat them off . .

He enters.

*Officer.* Yes, he enters.

*Otho, wounded mortally.* Take the ransom . .

'Tis small . . 'tis only one worne life . . and loose her.

*Giovanna.* Not from thy neck, my Otho, while thou livest,  
Or while I live.

*Otho.* Giovanna hath embraced me . .

I now have lived . . life should be over now.

10

*Officer.* His breath is gone: bear him away: the king  
May have commands for her. (*Points to the queen, who swoons.*)

*Agatha.* My queen! my queen!

My friend! my comforter! Oh! *that* no more.

[*Falls.*

7 worne] worn 1846.

12 stage direction comes in 1846 after king, l. 11.

#### [ACT V.] SCENE II. PALACE. NAPLES.

MARGARITA. DURAZZO.

*Margarita.* I cannot see what mighty things indeed  
My aunt Giovanna ever did for me,  
Can you?

I cannot] can not 1846.

## DRAMAS AND DRAMATIC SCENES

*Durazzo.* They long are over, if she did.

*Margarita.* Beside . .

*Durazzo.* Now what beside?

*Margarita.* I had almost

Said such a foolish thing!

*Durazzo.* You! *Margarita*!

*Margarita.* I was about to say she did no more  
For me than you. If she loved *me*, she loved me  
Because she loved my mother, her own sister;  
Where is the wonder? where the merit?

*Durazzo.* None.

*Margarita.* She even loved another sister, her  
Whom people call'd *Fiammetta*; God knows why;  
No Christian name, nought Christian-like about it.  
She was the one of Sicily, who fancied  
(O shame upon her) somebody a writer.

10

*Durazzo.* What writer?

*Margarita.* Is not that enough? a writer!

*Durazzo.* There is not much to thank her for, if all  
Partake of her affection, even those  
Who sink so low.

*Margarita.* She played with *you* the most;  
Perhaps because she thought you like her child.  
She did show pleasure when she fondled *me*;  
But 'twas not to make *me* the happier,  
Altho' it did so, but herself, herself.  
Yet, Carlo, would you think it! there are times  
When I am ready to desire of you  
That you would let her out of such a den  
At Muro.

20

*Durazzo.* Had you mentioned it before,  
As wishing it . . why, then indeed . .

*Margarita.* So, then  
You would have let her out? how very kind!

*Durazzo.* If we could have persuaded her to go.

*Margarita.* Persuaded her? what! out of prison?

*Durazzo.* Do not

30

Term it so harshly: who can bear to hear  
Of prisons?

*Margarita.* Is the tower indeed not lockt  
Nor bolted?

*Durazzo.* People would run into it

14 somebody a] somebody a 1846.

27 So, then] So, then, 1846.

## FRA RUPERT

And trouble her devotions. At this time  
She needs them most particularly.

*Margarita.* Why?

*Durazzo.* Her health declines.

*Margarita.* Is she in danger?

*Durazzo.* Some.

*Margarita.* Imminent?

*Durazzo.* There are fears.

*Margarita.* About her life?

*Durazzo.* Men shake their heads.

*Margarita.* O Carlo! O my Carlo!

I have . . (will God forgive me?) been ungrateful.

And all this time! . . when but one moment of it . .

40

My hand in her's, or her's upon my head . .

*Durazzo.* Hush! Margarita! thou'rt a queen: be calm,

And worthy of the station we enjoy. (*Leads her out.*)

41 her's . . . her's] hers . . . hers 1846. *After l. 43 Leads] He leads 1846.*

[ACT V.] SCENE III. PALACE. NAPLES.

HIGH STEWARD. CHAMBERLAIN. CHANCELLOR. DURAZZO.

*Chamberlain.* Wary and slow is this our chancellor,  
Where title-deeds are fluttering in suspense;  
The peril'd life and honor of his queen  
He passes as he would a wretch in chains  
On the road-side, saying, *So! there thou art!*

*Lord High Steward.* We want such men's religion, their sound sense,  
Coolness, deliberation, ponderous front,  
Broad and dark eyebrow. Much of dignity  
Reverence and awe, build on these crags alone.

*Lord Chamberlain.* Ye have them all in one. I hear his foot: 10  
The king steps lighter: both advance.

*Lord High Steward.* Who come  
Behind? for there are many.

(*Durazzo, Chancellor, Counsellors, enter.*)

*Durazzo.* Take your seats.  
Gentlemen! ye have heard with indignation  
The rash attempt against my peace and yours,  
Made by the Suabian, husband of Giovanna.

*Lord Chamberlain.* We hear, by Heaven's protection of your High-  
ness,  
It fail'd.

3 peril'd] perill'd 1846.

## DRAMAS AND DRAMATIC SCENES

*Lord High Steward.* And that he fell in the attempt.

*Durazzo.* Desperate, he cut his way, tho' wounded, thro'  
My bravest troops, but could not force the gate;  
Horsemen are weak at walls nine fathoms high;  
He had scarce twenty with him.

20

*Chancellor.* There he paid  
His forfeit life, declared already traitor.

*Durazzo.* On this we are not met, but to deliberate  
On the state's safety. My lord chancellor,  
Is the queen guilty?

*Chancellor starts.* We must try her first,  
Privately; then decide.

*Durazzo.* Yea, privately;  
So pleaseth me. Take then your secretaries  
And question her; decorously, humanely.

### [ACT V.] SCENE IV. CASTLE OF MURO.

GIOVANNA. CHANCELLOR. HIGH STEWARD. CHAMBERLAIN.  
SECRETARIES.

*Chancellor.* Lady! we have heard all, and only ask  
(For the realm's weal) your Highness will vouchsafe  
To sign this parchment.

*Giovanna, taking it.* What contains it?

*Chancellor.* Peace.

*Giovanna.* I then would sign it with my blood; but blood  
Running from royal veins never sign'd peace. (Reads.)  
It seems I am required to abdicate  
In favor of duke Carlo of Durazzo.

*Chancellor.* Even so.

*Giovanna, to the others.* To you I turn me, gentlemen!  
If ever you are told that I admitted  
His unjust claims, if ever you behold  
Sign'd, as you fancy, by my hand the parchment  
That waves our kingdom from its rightful heir,  
Believe it not: only believe these tears,  
Of which no false one ever fell from me  
Among the many 'twas my fate to shed.  
I want not yours; they come too late, my friends;  
Farewell then! You may live and serve your country;  
These walls are mine, and nothing now beyond.

10

12 waves] waives 1846.

## FRA RUPERT

[ACT V.] SCENE V. NAPLES.

MAXIMIN. STEPHEN.

*Maximin.* Among the idle and the fortunate  
Never drops one but catafalch and canopy  
Are ready for him: organ raves above,  
And songsters wring their hands and push dull rhymes  
Into dull ears that worse than wax hath stopt,  
And cherubs puff their cheeks and cry half-split  
With striding so across his monument.  
Name me one honest man for whom such plays  
Were ever acted.

They will ne'er lay Otho  
With kindred clay! no helm, no boot beside  
His hurried bier! no stamp of stately soldier  
Angry with grief and swearing hot revenge,  
Until even the paid priest turns round and winks.  
I will away: sick, weary . .

10

(*Stephen enters.*)

*Stephen.* Hast thou heard  
The saddest thing?

*Maximin.* Heard it? committed it,  
Say rather. But for thee and thy curst gold,  
Which, like magician's, turns to dust, I trow,  
I had receiv'd him in the gate, and brought  
The treasure of his soul before his eyes:  
He had not closed them so.

*Stephen.* Worst of it all  
Is the queen's death.

20

*Maximin.* The queen's?

*Stephen.* They stifled her  
With her own pillow.

*Maximin.* Who says that?

*Stephen.* The man  
Runs wild who did it, through the streets, and howls it,  
Then imitates her voice, and softly sobs  
*Lay me in Santa Chiara.*

[ACT V.] SCENE VI. NAPLES. BEFORE THE PALACE. AMONG GUARDS.

MAXIMIN. DURAZZO.

*Maximin.* Gallant prince!  
Conqueror of more than men, of more than heroes!  
What may that soldier merit who deserts  
His post, and lets the enemy to the tent?



## DRAMAS AND DRAMATIC SCENES

*Durazzo.* Death is the sentence.

*Maximin.* Sign that sentence then.

I shall be found beside a new-made grave

In Santa Chiara.

*Durazzo.* Art thou mad?

*Maximin.* I shall be

If you delay.

*Durazzo, to guards.* See this man into Hungary.

[ACT V.] SCENE VII. NAPLES. MONASTERY GARDEN.

RUPERT, *alone.*

There are some pleasures serious men sigh over,

And there are others maniacs hug in chains:

I wonder what they are: I would exchange

All mine for either, all that e'er were mine.

I have been sadly treated my whole life,

Cruelly slighted, shamefully maligned:

And this too will be laid upon my shoulders.

If men are witty, all the wit of others

Bespangles them; if criminal, all crimes

Are shoveled to their doors.

God knows how truly

10

I wisht her life; not her imprisonment

More truly. Maximin and Agatha

In the queen's life would never have come forth.

Men of late years have handled me so roughly,

I am become less gentle than I was.

Derision, scoffs and scorns, must be rebuff,

Or we can do no good in act or counsel.

Respect is needful, is our air, our day,

'Tis in the sight of men we see ourselves,

Without it we are dark and halt and speechless.

20

Religion in respect and power hath being,

And perishes without them. Power I hold:

Why shun men's looks? why my own thoughts? afraid?

No, I am not afraid: but phantasies

Long dwelt on let us thro'.

If I do quail,

'Tis not the mind, the spirit; 'tis the body.

*A Monk, entering.* Father! I come from Muro, where a woman

(Sickly before) for days refused all food,

And now is dead.

23 thoughts? afraid?] thoughts? . . afraid 1846.

## FRA RUPERT

*Rupert.* What is her name?

*Monk.* One Agatha.

*Rupert.* Did she receive the holy Sacrament?

30

*Monk.* You must have known she did, else why such joy?  
She would receive nought else.

*Rupert.* Then she is safe.

*Monk.* We trust in God she is: yet she herself  
Had pious doubt.

*Rupert.* Of what was her discourse?

*Monk.* Her mind, ere she departed, wandered from her.

*Rupert.* What did she talk about? dost hear?

*Monk.* She said,

*Rupert, if he could see me, might be . . .*

*Rupert.* What?

*Monk.* Her mind, observe, was wandering.

*Rupert.* Thine is too.

Tell me the very word she uttered.

*Monk.* Saved.

Blessings upon her! your uplifted hands

40

And radiant brow announce her present bliss.

*Rupert.* Said she no more?

*Monk.* Since he's not here, take these,

*And let the friar and his brotherhood*

*Say masses for my soul: it may do good*

*To theirs no less.*

I stoopt the holy taper,  
And through her fingers and her palm could see

That she held something: she had given it

But it dropt out of them: this crucifix,

From which the square set jewels were removed,

And this broad golden piece, with its long chain

50

Of soft dark hair, like our late queen Giovanna's.

*Rupert.* Her medal . . . *anno primo* . . . All goes right.

*Monk.* Your blessing!

*Rupert.* Take it, prythee, and begone. (*Monk goes.*)

Nothing has hurt me: none have seen me. None?

Ye saints of heaven! hath ever prayer been mist?

Penance, tho' hard, been ever unperform'd?

Why do ye then abandon me? like one

Whom in your wrath ye hurl aside; like one

Scathed by those lightnings which God's sleepless eye

Smites earth with, and which devils underneath,

60

55 mist] miss'd 1846.

59 lightnings] lightnings 1846.

## DRAMAS AND DRAMATIC SCENES

Feeling it in the abysses of the abyss,  
Rejoice was not for them.

Repent I did . .

Even of Agatha I did repent.  
I did repent the noble friends had fallen.  
Could they not have been wiser, and escaped,  
By curbing evil passions, pride, distrust,  
Defiance? It was wrong in them: in me  
'Twas not quite well: 'twas harsh, 'twas merciless:  
Andrea had not done it: wrong'd, betray'd,  
Andrea had not done it.

Have my words

70

Sorcery in them? do they wake the dead?  
Hide thy pale face, dear boy! hide from my sight  
Those two dark drops that stain thy scanty beard,  
Hide those two eyes that start so! Curse me, kill me;  
'Twere mercy, 'twere compassion, not revenge;  
Justice, the echo of God's voice, cries *More!*  
I can endure all else.

I will arise,

Push off this rack that rends me, rush before him  
And ask him why he made me what I am.

*Enter Officers.*

*First Officer.* Traitor! the king hath traced all thy devices. 80

*Rupert.* Without them he had ne'er been what ye style him.

*Second Officer.* Avowest thou thy perfidy?

*Rupert.*

And his.

*Third Officer.* Murderer! thou shalt confess.

*Rupert.*

'Twere royal bounty.

*Third Officer.* And die.

*Rupert.*

'Twere more than royal.

*First Officer.*

Come thy way.

*Rupert.* My way? my way? . . I've travel'd it enough,  
With or without thee I will take another.

*Second Officer.* Whither?

*Rupert points to the window.* Look yonder! There it lies.

(*Stabs himself.*)

Andrea!

*First Officer, after a pause.* Merciful God! end thus his many crimes?

*Third Officer, after a pause.* What moans and piteous wailings from  
the street!

85 travel'd] travell'd 1846. 87 Whither?] Whither! 1846.

## FRA RUPERT

*Second Officer.* Can they arise for him so suddenly?

90

*First Officer.* There are too many. None hath told the deed  
Beyond this spot, none seen it.

*Third Officer.* Now you hear  
Distinctly; if distinctly may be heard  
The wail of thousands.

*Second Officer.* Their queen's name they cry . .

*Third Officer.* With blessings.

*First Officer.* Now, at last, ye know Giovanna;  
And now will Rupert too be known, tho' late.

THE END.

## THE SIEGE OF ANCONA

[Published in 1846; reprinted 1876.]

No event in the history of Italy, including the Roman, is at once so tragical and so glorious as the Siege of Ancona; nor shall we find at any period of it, two contemporary characters so admirable for disinterested valour and prompt humanity, as William degli Adelardi of Marchesella, and the Countess of Bertinoro. The names of those who sustained the siege are, for the most-part, forgotten: but Muratori has inserted in his imperishable work the narratives of contemporary and nearly contemporary authors; and Sismondi has rendered many of the facts more generally known.—*Hist. des Repub. Ital.*, tome ii. ch. xi.

### MALE CHARACTERS.

THE CONSUL OF ANCONA.

[*Christian*] THE ARCHBISHOP OF MENTZ  
[*ob.* 1153].

THE BISHOP OF ANCONA.

ANTONIO STAMURA.

FATHER JOHN.

MINUZZI.

COSTANZIO.

CORRADO, *brother of Costanzio.*

PAOLUCCI, *formerly Consul.*

MARCHESELLA [*Guglielmo degli Adelardi*  
*ob.* 1183].

Herald, Senators, Officers, Priests, People.

### FEMALE CHARACTERS.

ERMINIA, *the Consul's daughter.*

NINA, *her companion.*

ANGELICA, *mother of Antonio Stamura.*

[*The Lady*] MALASPINA.

COUNTESS OF BERTINORO [*Aldruda degli*  
*Frangipanni.*]

MARIA, *attendant on Erminia.*

[DATE 1174]

## ACT I. SCENE I.

On the steps of the cathedral, commanding a view of the country. Many of all ages are leaving the church and looking at the approach of the Archbishop, just beyond the walls, descending the hill.

*Erminia.* Nina! see what our matin prayers have brought us.

O what a sight! The youth and maidens fly,

*Introduction.* Not a quotation but Landor's synopsis, with comment, of Sismondi's story of the siege. The reference (here corrected) is misprinted, 1846, tome xi. ch. i. For *De obsidione Anconæ* by Boncompagnus Florentinus see Muratori, *Rerum Italic. Script.*, vol. xvi. [W.]

*CHARACTERS.* Words within brackets not in original text. Clovio Fizzarelli (*Act II, Sc. 5*) is not named here. [W.]

MARIA [in List of Characters] mispr. MARCA in 1846.

## DRAMAS AND DRAMATIC SCENES

Some to the city, others up the hills,  
With the fresh tale each for the one loved best.

*Nina.* They are afraid to meet so many horses;  
I would not scud away so, were I there,  
Would you?

*Erminia.* My dress would show the dust; or else . .  
I run to tell my father: go, tell yours.

[ACT I.] SCENE II. CONSUL'S HOUSE.

CONSUL and ERMINIA.

*Erminia.* Father! why are not all the bells set ringing?

*Consul.* What should the bells be ringing for to-day?

*Erminia.* Such a procession comes along the road

As never was: some bishop at the head:

And what a horse is under him! and what

Beautiful boys . . they really are but boys,

Dear father . . hold the bridle on each side!

Scarlet and gold about their surplices,

And waving hair; not like church servitors,

But princes' sons. I would give all the world

10

To see their faces . . not quite all the world . .

For who would care about boys' faces, father?

Beside, they are too distant, very far.

*Consul.* Art thou gone wild, Erminia?

*Erminia.* Come and see.

*Consul (Listening, and rising).* What means this tumult?

*Senators enter.*

*Consul!* we are lost.

*Consul.* How so?

*First Senator.* The archbishop comes, from Barbarossa,  
Against the city.

*Consul.* What archbishop comes?

*Second Senator.* Of Mentz.

*Consul.* Then close the gates, and man the walls,  
And hurl defiance on him. Bring my robe,

Erminia! I will question this proud prelate.

20

Gasparo, lift my armour from the wall

In readiness.

*Officer.* A herald, sir, claims entrance.

*Herald enters.*

*Consul.* What would your master with his perfidy?

*Herald.* My master is the emperor and king.

## THE SIEGE OF ANCONA

*Consul.* The more perfidious. Binds him not his oath  
To succour Italy? Is slavery succour?  
Tell the false priest thou comest from, that priest  
Who took the name of *Christian* at the font,  
'Twere well he held not in such mockery  
The blessed one he bears it from. But wealth  
And power put Wisdom's eyes out, lest she rule.

30

*Herald.* Sir Consul! if the archbishop never preaches,  
Pray why should you? It ill becomes my office  
To bandy words: mine is but to repeat  
The words of others: and their words are these:  
"The people of Ancona must resign  
Their lawless independence, and submit  
To Frederic, our emperor and king."

*Consul.* Brief is the speech: and brief is the reply.  
The people of Ancona will maintain  
Their lawful independence, and submit  
No tittle, sir, to emperor or king.

40

*Herald.* Is this the final answer?

*Consul.* Lead him forth.

*Officer (Enters).* Sir! ere you hasten to the walls, look once  
Toward the harbour.

*Consul.* Gracious Heaven! What sails  
Are those? Venetian?

*Officer.* Yes; and they take soundings.

*Consul.* Venice against us? Freedom's first-born child,  
After the deluge that drown'd Italy.

Alas! the free are free but for themselves;

They hate all others for it. The first murderer  
(Their patron) slew his brother. Thus would they.

50

[To the Officer.

Merluccio! hasten, man! call back again

Our mariners to leave the battlements

And guard their sisters and their mothers here.

*Officer.* Mothers and sisters follow'd them, to bring  
Munition up the towers.

*Consul.* Bid them return:  
The beach is open: thither is my road  
Until more hands arrive.

*Messenger (Enters).* Sir! they weigh down  
Machines for storming.

*Consul.* Go thou, tell Campiglio  
To intercept them, if he can, before  
They join the Germans on the hills above.

60

## DRAMAS AND DRAMATIC SCENES

*Erminia.* O father! here are none beside ourselves:  
And those few people hauling in the boats  
Can help us little; they are so afraid.

*Consul.* Think not they are afraid because they pull  
The oars with desperate strength and dissonance:  
Who knows if they have each his loaf at home,  
Or smallest fish set by from yesterday?  
The weather has been rough; there is a swell  
From the Adriatic. Leave me now, *Erminia*!

70

*Erminia.* Alone, dear father?

*Consul* (*Placing his hand on the head of ERMINIA*). He who watches over  
The people, never is alone, my child!

*Erminia* (*Running back*). Here come the men who were debarking.

*MINUZZI and others.*

*Minuzzi.* Hail,  
Sir Consul! All our fears then were but vain?

*Consul.* So! you *did* fear?

*Minuzzi.* Ay did we. The Venetians  
Ride in huge galleys; we ply boats for trade.  
But since, Sir Consul, you expected them,  
We are all safe. I did not much misgive  
When one in gallant trim, a comely youth,  
Outside the mole, but ready to slip in,  
Beckon'd me from his boat, and gave me, smiling,  
This letter, bidding me deliver it  
Into no other hand beside the consul's,  
And adding, "All will soon be well again."  
I hope it may. But there was cause for doubt!  
The galleys have cast anchor.

80

*Consul.* Sure enough  
They join our enemies.

*Minuzzi.* How! One free state  
Against another! Slaves fight slaves, and kings  
Fight kings: so let them, till the last has bled:  
But shall wise men (and wise above the wise,  
And free above the free are the Venetians)  
Devastate our joint patrimony . . . freedom?  
I fear not him who falls from such a highth  
Before he strikes me. At him! my brave boys!  
At him! the recreant! We have borne too much  
In seeing his attempt. Could not we cut  
The cables?

90

## THE SIEGE OF ANCONA

*Stamura.* Rare, rare sport for us!

*Consul.*

*Stamura!*

If wise Minuzzi deems it feasible,  
Ye shall enjoy the pastime, while the wind  
Sits in this quarter, blowing from due-east  
Hard into port: else must ye to the walls,  
To meet full twenty thousand, well approved  
In arms the most-part, all athirst for plunder.

100

*Minuzzi.* Where are they posted?

*Consul.*

At the battlements.

*Minuzzi.* Lads! we must lose no time.

*Sailor.*

Now let us see

Whether we too may not be mischievous  
As they could wish us, this fine April morn.

*Minuzzi.* Each bring his hatchet. Off! and quickly back! [*They go.*

FATHER JOHN (*Enters*).

One word, sir Consul, ere we part, this one:  
My wife sits nigh the old church porch, infirm  
With many watchings; thro' much love for me,  
True-hearted! Should the waters wash me home,  
Stiffen'd a little more than is convenient,  
Let none displace her from that low stone seat.  
Grant me my suit, unless I fail in duty.

110

*Consul* (*Presses his hand*). And these are breasts despotic power would crush!

[*MINUZZI going, meets FATHER JOHN, who had listened.*

*Father John.* Talk ye of hatchets?

*Consul.*

Father John! good day!

*Father John.* Yea, with God's blessing, we will make it so.

*Consul.* I want your counsel on a perilous move.

Father! you were a diver in time past.

120

*Father John.* And in time present may be one again.

*Minuzzi.* Ah! could you join us in our enterprize!

*Father John.* What is it?

*Minuzzi.*

Why, to dive and cut the cables

Of yon Venetians dancing there so gaily,  
And bowing in bright pennons to each other.

*Father John.* Is this the Doge's wedding-day with Adria?  
No dame in Venice ever played him falser  
Than she will do, and haply before night.

123 dive] so in 1876, mispr. drive 1846.



## DRAMAS AND DRAMATIC SCENES

Ye spoke of hatchet! 'Twould but do poor work  
Against a cable.

*Slamura.* We can hold our breath  
A good while on such business.

130

*Consul.* Father John,  
Could you devise some fitter instrument?

*Minuzzi.* Ah! what inventions have not priests devised!  
We all of us are what we are thro' them.

*Father John.* I love this reverence, my grey boy! and aptly  
Hast thou believed that Father John could frame  
What will perform the work, else difficult.  
I thought of Turks and Saracens, and flags  
Bearing the crescent, not the winged lion,  
When I prepared my double-handed sickle  
To reap the hemp-field that lies under water.  
I will dive too, and teach you on the way  
How ye shall manage it. So fare you well,  
Sir Consul!

140

[*To the Man.*

We have all the day before us  
And not long work (tho' rather hard) to do.

[ACT I.] SCENE III.

CONSUL *and* ERMINIA.

*Consul.* Erminia! read this letter. Wait awhile . .  
Repress thy curiosity . . First tell me,  
Erminia! would'st thou form some great alliance?

*Erminia.* Yes, father! who would not?

*Consul.* I know that none  
Hath won that little heart of thine at present.

*Erminia.* Many, many have won it, my dear father!  
I never see one run across the street  
To help a lame man up or guide a blind man  
But *that* one wins it: never hear one speak  
As all should speak of you, but up my arms  
Fly ready to embrace him!

10

*Consul.* And when any  
Says thou art beautiful, and says he loves thee,  
What are they ready then for?

*Erminia.* Not to beat him  
Certainly: but none ever said such things.  
They look at me because I am your daughter,

## THE SIEGE OF ANCONA

And I am glad they look at me for that,  
And always smile, tho' some look very grave.

*Consul.* Well now, Erminia, should his Holiness  
The Pope have sent his nephew with this letter,  
Would you receive him willingly?

*Erminia.* Most willingly.

20

*Consul.* Nay, that is scarcely maidenly, so soon.

*Erminia.* I would not if you disapprove of it.

*Consul.* I do suspect he came aboard the gallies.

*Erminia.* O then, the gallies are not enemies.

*Consul.* Not if thou givest him thy hand. What say'st thou?

*Erminia.* I never saw him.

*Consul.* But suppose him handsome.

Indeed I hear much of his comeliness.

*Erminia.* Is that enough?

*Consul.* And virtues.

*Erminia.* That alone

Is not enough, tho' very, very much.

He must be handsome too, he must be brave,

30

He must have seen me often, and must love me,

Before I love or think of him as lover:

For, father, you are not a king, you know,

Nor I a princess: so that all these qualities

(Unless you will it otherwise) are necessary.

*Consul.* Thou art grown thoughtful suddenly, and prudent.

*Erminia.* Do not such things require both thought and prudence?

*Consul.* In most they come but slowly; and this ground

Is that where we most stumble on. The wise

Espouse the foolish; and the fool bears off

40

From the top branch the guerdon of the wise:

Ay, the clear-sighted (in all other things)

Cast down their eyes and follow their own will,

Taking the hand of idiots. They well know

They shall repent, but find the road so pleasant

That leads into repentance.

*Erminia.* Ah, poor souls!

They must have lost their fathers: then what wonder

That they have lost their way!

*Consul.* Now, in few words,

*Erminia,* for time presses, let me tell thee,

The Pope will succour us against our foe

50

If I accept his nephew for a son.

## DRAMAS AND DRAMATIC SCENES

*Erminia.* O father! does that make our cause more righteous?  
Or more unrighteous theirs who persecute us?

*Consul.* No, child: but wilt thou hear him? Rank and riches  
Will then be thine. Altho' not born a princess,  
Thou wilt become one.

*Erminia.* I am more already;  
I am your daughter; yours, whom not one voice  
Raised over all, but thousands.

*Consul.* I resign  
My station in few days.

*Erminia.* O stay in it  
Until the enemy is beaten back,  
That I may talk of it when I am old,  
And, when I weep to think of you, may dry  
My tears, and say, *My father then was Consul.*

*Consul.* The power may be prolonged until my death.

*Erminia.* O no: the laws forbid it: do they not?

*Consul.* He who can make and unmake every law,  
Divine and human, will uphold my state  
So long, acknowledging his power supreme;  
And laying the city's keys before his feet.

*Erminia.* Hath he not Peter's? What can he want more?  
O father! think again! I am a child  
Almost, and have not yet had time enough  
Quite to unlearn the lessons you enforced  
By precept and example. Bear with me!  
I have made you unhappy many times,  
You never made me so until this hour:  
Bear with me, O my father!

*Consul.* To my arms,  
*Erminia!* Thou hast read within my breast  
Thy lesson backward, not suspecting guile.  
Yes, I was guileful. I would try thy nature:  
I find it what is rarely found in woman,  
In man as rarely. The Venetian fleet  
Would side with us; their towers, their catapults  
Would all be ours, and the Pope's nephew thine,  
Would but thy father place the power supreme  
Within his hands, becoming his vicegerent.  
I turn aside from fraud, and see how force  
May best be met, in parley with the German.

60

70

80

## THE SIEGE OF ANCONA

[ACT I.]

SCENE IV. THE ENCAMPMENT AND TENT OF THE ARCHBISHOP  
UNDER THE WALLS.

CONSUL and ARCHBISHOP.

*Archbishop.* I do presume from your habiliments  
You are the consul of this petty state.

*Consul.* I am.

*Archbishop.* You may be seated. Once again . .  
Will you surrender unconditionally?

*Consul.* Nor unconditionally nor conditionally.

*Archbishop.* I sent for you to point where lies your duty.

*Consul.* It lies where I have left it, in the town.

*Archbishop.* You doubt my clemency.

*Consul.* Say rather "*honour.*"

*Archbishop.* Doubt you a soldier's honour?

*Consul.* Not a soldier's

But when the soldier and the priest unite, 10  
Well may I doubt it. Goats are harmless brutes;  
Dragons may be avoided; but when goat  
And dragon form one creature, we abhor  
The flames and coilings of the fell chimæra.

*Archbishop.* And therefore you refused a conference  
Unless I pitch my tent beneath your walls,  
Within an arrow's shot, distributing  
Ten archers on each side; ten mine, ten yours?

*Consul.* No doctor of divinity in Paris 20  
Is cleverer at divining. Thus it stands.

*Archbishop.* Ill brook I such affronts.

*Consul.* Ill brook, perhaps,  
Florence and Pisa their ambassadors  
Invited to a conference on peace,  
And cast in prison.

*Archbishop.* Thus we teach the proud  
Their duty.

*Consul.* Let the lame man teach the lame  
To walk, the blind man teach the blind to see.

*Archbishop.* Insolent! Unbecoming of my station  
Were it to argue with a churl so rude.  
Rise: look before you thro' the tent: what see you?

*Consul.* I see huge masses of green corn upheaved 30  
Within a belt of palisades.

20 Is] In 1846 (*mispr.*). 22 ambassadors [In 1173 the magistrates of Pisa and Florence, invited by Archbishop Christian to a conference, were seized and imprisoned.—W.]

## DRAMAS AND DRAMATIC SCENES

*Archbishop.* What else?

*Consul.* Sheep, oxen, horses, trampling them.

*Archbishop.* No more?

*Consul.* Other huge masses farther off are smoking,  
Because their juices quench the faggot-fire.

*Archbishop.* And whence come these?

*Consul.* From yonder houseless fields,  
Of crops, and even of boundaries, bereft.

*Archbishop.* Whose were they?

*Consul.* Whose? The church's, past a doubt:  
It never takes what is not freely given.

*Archbishop.* Proud rebels! ye have brought upon your heads  
This signal vengeance from offended Cæsar. 40

*Consul.* And must ten thousand starve because one man  
Is wounded in that part which better men  
Cut from them, as ill-sorted with our nature?  
If Satan could have dropt it, he were saved.

*Archbishop.* What meanest thou? What cast they from them?

*Consul.* Pride.  
It clings round little breasts and masters them,  
It drops from loftier, spurn'd and trodden down.  
Is this, my lord archbishop, this your Eden?

Is this the sacrifice of grateful herbs  
Ye offer to your Gods? And will the next 50  
Be more acceptable? Burnt-offerings raised  
In your high places, and fossed round with blood!

*Archbishop.* Blasphemer! I am here no priest; I come  
Avenger of insulted majesty.

But, if thou mindest Holy Writ, mind this,  
The plainest thing, and worthiest of remembrance: . .  
Render to Cæsar what is Cæsar's, man!

*Consul.* God will do that for us. Nought owe we Cæsar  
But what he sent us when he sent you hither,  
To cut our rising wheat, our bleeding vines, 60  
To burn our olives for your wild carousals . .

*Archbishop.* The only wood that will burn green: it blazes  
Most beautifully, and no smell from it.  
But you Anconites have poor olive grounds,  
We shall want more by Sunday.

*Consul.* May the curse  
Of God be on you!

*Archbishop.* We are not so impious:  
It is on you: it were a sin to wish it.

## THE SIEGE OF ANCONA

*Consul.* Prince and archbishop! there are woes that fall  
Far short of curses, though sore chastisements;  
Prosperities there are that hit the mark,  
And the clear-sighted see God's anger there.

70

*Archbishop.* Are we constrain'd to drag and vex the sea  
And harrow up the barren rocks below  
For noisome weeds? Are household animals  
Struck off the knee to furnish our repast?

*Consul.* Better endure than cause men this endurance.

*Archbishop.* Clearly ye think so: we think otherwise.  
'Tis better to chastise than be chastised,  
To be the judge than be the criminal.

*Consul.* How oft, when crimes are high enough to strike  
The front of Heaven, are those two characters  
Blended in one!

80

*Archbishop.* I am not to be school'd  
By insolence and audacity.

*Consul.* We are,  
It seems: but fortitude and trust in God  
Will triumph yet. Our conference is closed.

### ACT II.

#### SCENE I. AT THE RAMPARTS.

ANGELICA, STAMURA, and Soldiers.

*Angelica.* See ye those towers that stride against the walls?

*Soldier.* See you this arrow? Few were not more fatal  
That flew from them: but this arrests my arm  
Perhaps beyond to-morrow.

*Angelica (to others).* Fight amain.

*Soldier.* The widow of Stamura is below,  
And, slender tho' her figure, fair her face,  
Brave as her husband. Few her words: beware  
Of falling back, lest they increase and shame us.

*Another Soldier.* Long live Stamura! She hath crost already  
The sallyport.

*Another Soldier.* What held she in her hand?

10

*Another Soldier.* A distaff.

*Soldier.* Hush! what cries are those?

*Another Soldier.*

All German.

*Soldier.* What dust is over-head?

*Another Soldier.* Is not it smoke?

Hurrah! flames mount above the battlements.

## DRAMAS AND DRAMATIC SCENES

*Soldier.* It was her deed.

*Another Soldier.* But whose those cries behind us,  
Along the harbour?

*Soldier.* Those are all Italian.

*Another Soldier.* Look! How yon tower curls outward, red and  
reeling!

*Soldier.* Ay; it leans forward as in mortal pain.

*Another Soldier.* What are those things that drop?

*Soldier.* Men, while we speak,  
Another moment, nothing.

*Another Soldier.* Some leap down;  
Others would keep their desperate grasp: the fire  
Loosens it; and they fall like shrivell'd grapes  
Which none will gather. See it, while you can;  
It totters, parts, sinks. What a crash! The sparks  
Will blind our archers.

20

*Another Soldier.* What a storm of fire!

### [ACT II.] SCENE II. THE CONSUL'S HOUSE.

CONSUL, ERMINIA.

*Erminia.* The men you spoke with in the port have pass'd  
The window, and seem entering.

*Consul.* Friends, come in.

*Minuzzi (Entering with STAMURA and others).* Sir Consul! we are here  
inopportunately.

Our work is done: God prosper'd it. Young lady!  
We come no feasters at a consul's board.

*Consul.* Erminia! coverest thou our scanty fare  
Because 'tis scanty, and not over-nice?  
Child! thou hast eaten nothing.

*Erminia.* Quite enough.

*Consul.* No wonder thou hast lost thy appetite,  
And sighest.

*Erminia.* I am sure I did not sigh;  
Nor have I lost my appetite.

10

*Consul.* Then eat:  
Take off the napkin.

*Erminia.* Father! you well know  
What is beneath it.

*Consul.* Half a cake.

*Erminia.* Of beans,

## THE SIEGE OF ANCONA

Of rye, of barley, swept from off the manger:  
My little horse had eaten them ere now,  
But . .

*Consul.* The child weeps. Even such flesh must serve.  
Heaven grant us even this a few days hence.

*Erminia* (*To STAMURA*). Signor Antonio! do not look at me,  
I pray you, thinking of my greediness;  
Eat, eat! I kept it . . If the sea's fresh air  
Makes hungry those who sail upon it, surely  
It must . . after such toil . .

20

*Stamura.* Such toil 'twas not.

*Erminia.* Father! could you persuade him?

*Stamura.* Pray excuse me!

I want no food.

*Consul.* Take what there is, and wine.  
Wine we have still in plenty, old and strong.

*Stamura.* Grant me this one half-beaker.

*Erminia.* Let me run

And rinse it well.

*Stamura.* Forbear! forbear!

*Consul.* We have

No man or maiden in the house; they all  
Fight or assist the fighting.

*Erminia.* He has taken

And drank it every drop! Poor, poor Antonio!

30

O how he must have thirsted!

[*To STAMURA.*

'Twas half water.

*Stamura.* It was not very strong.

*Minuzzi.* And yet the colour

Mounts to his eyes as 'twere sheer wine of Crete.

*Consul.* I am impatient (you must pardon me)  
To hear what you have done. Pour out the wine,  
*Erminia!* that can cause but short delay.

[*They drink, all but STAMURA.*

*Cries in the street.* Long live *Stamura!*

*Stamura.* Call they me? why me?

*Cries again.* Long live the brave *Angelica.*

*Stamura.* My mother!

*Minuzzi.* Now for the wine! The boy will faint.

*Erminia.* Help! father!

*Officer.* Sir! saw you not the flames along the sky?

40

39 *Erminia*] *Angelica* 1846, 1876 (both wrongly).



## DRAMAS AND DRAMATIC SCENES

Has no one told you how that noble lady  
 Burnt down the tower with all its galleries,  
 Down to the very wheels?

*Stamura.* Who minds the tower?

Sirs! is she safe? unhurt?

*Officer.* Sir! the ram's head,  
 Blacken'd with smoke, lean'd prone against the wall,  
 Then seem'd to shudder as 'twere half-alive.  
 Then fell the iron mass. It made no sound  
 Among the ashes. Had it made a loud one  
 There were much louder from the wretches crusht  
 Beneath it and its tower; some tearing off  
 Their burning armour agonised with pain,  
 And others pierced with red-hot nails that held  
 The rafters; others holding up their arms  
 Against the pitch and sulphur that pour'd down.  
 It was a sight! Well might it have detain'd,  
 Those who beheld it, from their duty here.  
 Up flew, not sparks alone, but splinters huge,  
 Crackling against the battlements, and drove  
 More men away than all their arrows could.

50

*Stamura.* Sir Consul! I must warm myself with fighting  
 After this dip.

60

Nor see my mother first? *[Aside.*  
 She would be first to blame me if I did. *[Goes.*

*Consul.* God prosper thee, brave youth, God prosper thee!

*Erminia (Aside).* Discourteous man! he said no word to me!  
 He even forgot my father.

FATHER JOHN *enters.*

*Minuzzi.* Here comes one  
 Who can relate to you the whole exploit  
 Better than we.

*Father John.* Where is Antonio?

*Minuzzi.* Gone  
 This instant. How was it ye did not meet?

*Father John.* Ha! I am this time caught in my own net.  
 I knew the knave would run away at seeing me;  
 He told me if I came he would be gone,  
 Fearing to hear my story. So, sir Consul,  
 I stole in softly through the stable-door.  
 I can not keep my breath beneath the surface  
 So long as boys can. They are slenderer,

70

## THE SIEGE OF ANCONA

Less buoyant too, mayhap. Oft as I rose  
My pilot-fish was with me; that Stamura  
Would never leave me.

*Erminia.* Father John! your blessing!  
You always used to give it me.

*Father John.* There, take it.  
How the girl kisses my rough hand to-day!  
Forgetful, heedless, reckless of himself  
He held a shapeless shield of cork before me,  
Wherefrom a silent shower of arrows fell  
From every galley, amid shouts like hunters'  
As they caught sight of us. The bright steel points  
Rebounding (for not one of them bit through)  
Glistened a moment as they clove the water.  
Then delved into the uneven furrow'd sands.  
Surely the lustrous and unclosing eyes  
Of well-poised fishes have enjoy'd to-day  
A rarity; they never saw before  
So many feathers sticking all upright  
Under the brine so many fathoms deep.

[*Aside.* 80

90

*Consul.* Father! your gaiety will never fail you.

*Father John.* Not while it pleases God to use my arm  
Or wits, such as they are, to serve my country.  
But this I tell you: had the boy been less  
Assiduous, or less brave, the fish had seen  
Another sight they oftener see, and then  
No Father John had blest that maiden more.

100

*Minuzzi.* Stamura saved our country, saving you.

*Father John.* And you too, both of you, did well your duty.

*Minuzzi.* Aground are five good galleys, and their crews  
Await your mercy.

*Father John.* Did Stamura bring  
His captive, that spruce Roman-spoken gallant?

*Consul.* He brought none hither.

*Minuzzi.* Now our tale is told,  
A little fighting will assuage the toil  
And cold of diving. Brave Stamura toss'd  
The net above his forehead fifty times  
And drew it off and shoved it back again,  
Impatient for his mother. He will knead  
(I trow) a pasty German ere he see her;  
We too may lend a hand. Come, Father John!  
Shrive as if we should need it.

110

## DRAMAS AND DRAMATIC SCENES

*Consul.* Fare ye well.  
Thank God! I am not rich; but this one day,  
My friends, I would be richer, to reward you.  
The ships are yours: let none else claim one plank.

117

[ACT II.] SCENE III. THE QUAY.

PEOPLE. STAMURA.

*Stamura.* Stand off! The stores within the barks belong  
Alike and equally to all. Much grain  
Will there be spilt unless a steady hand  
Conveys it, and divides it house by house.  
Horses no fewer than three-score are dragged  
Within the gates, from the last charge against us:  
What would ye? Wait another charge, and take it.

*People.* Brave, brave Antonio!

8

[ACT II.] SCENE IV. ARCHBISHOP'S TENT.

ARCHBISHOP. *The Brothers COSTANZIO and CORRADO.*

*Archbishop.* Could ye not wait for death within the walls,  
But must rush out to meet it?

*Costanzio.* We could wait  
As others do.

*Corrado.* And fight we could as others.

*Archbishop.* Costanzio and Corrado! I am grieved  
That you should war against your lawful prince,  
Your father being most loyal.

*Costanzio.* So are we.

*Archbishop.* What! when he serves the emperor and king,  
And you the rabble?

*Corrado.* Who made men the rabble?

*Archbishop.* Will not your treason and your death afflict him?

*Costanzio.* Our treason would: God grant our death may not. 10

*Corrado.* We never took the oaths that he has taken,  
And owe no duty but to our own land.

*Archbishop.* Are ye Anconites?

*Corrado.* No, sir, but Italians,  
And in Ancona lies the cause of Italy.

*Archbishop.* Pernicious dreams! These drive young men astray;  
But when they once take their own cause, instead  
Of ours who could direct them, they are lost:  
So will ye find it. As ye were not born  
In this vile city, what, pray, could have urged you  
To throw your fortunes into it when sinking?

20

## THE SIEGE OF ANCONA

*Costanzio.* Because we saw it sinking.

*Corrado.*

While it prosper'd

It needed no such feeble aid as ours.

Marquises, princes, kings, popes, emperors,  
Court'd it then: and you, my lord archbishop,  
Would have it even in its last decay.

*Archbishop.* There is a spirit in the land, a spirit  
So pestilential that the fire of heaven  
Alone can purify it.

*Costanzio.* Things being so,  
Let us return and die with those we fought for.

*Archbishop.* Captious young man! Ye die the death of traitors. 30

*Corrado.* Alas! how many better men have died  
That death! alas, how many must hereafter!

*Archbishop.* By following your example. Think of that:  
Be that your torture.

*Costanzio.* As we never grieved  
At following our betters, grant, just Heaven!  
That neither may our betters ever grieve  
At following us, be the time soon or late.

[*To the Guards.*

*Archbishop.* Lead off these youths. Separate them.

*Corrado.*

My lord!

We are too weak (you see it) for resistance;  
Let us then, we beseech you, be together  
In what is left of life!

40

*Archbishop.* One hour is left:  
Hope not beyond.

*Corrado.* We did hope more; we hoped  
To be together, tho' but half the time.

*Archbishop.* It shall not be.

*Costanzio.* It shall be.

*Archbishop.*

Art thou mad?

I would not smile, but such pride forces me.

*Costanzio.* God, in whose holiest cause we took up arms,  
Will reconcile us. Doubt it not, Corrado,  
Altho' such men as that man there have said it.

48

[ACT II.] SCENE V. CONSUL'S HOUSE.

STAMURA. ERMINIA.

*Stamura.* Lady! you need not turn your face from me.  
I leave the town for aid. But one perhaps  
May bring it, if you listen to him

## DRAMAS AND DRAMATIC SCENES

*Erminia.* Who?

*Stamura.* I made a captive.

*Erminia.* So I hear.

*Stamura.* I come

Seeking the consul: he expected me

*Erminia.* And him?

*Stamura.* Him also.

*Erminia.* Know you what he asks?

*Stamura.* I know it.

*Erminia.* And you wish it? *you*, *Stamura*?

*Stamura.* I have no voice in it.

*Erminia.* True. Go. I know it.

[*STAMURA goes.*]

Shameless! to ask him! Never did we meet

But, if his eye caught mine, he walk'd aside:

10

Yet, by some strange occurrence, we meet daily.

*The CONSUL enters.*

*Consul.* *Erminia*! didst thou send away *Stamura*?

*Erminia.* He went away: no need for me to send him.

*Consul.* Knowest thou whom he made his captive?

*Erminia.* Yes:

That insolent young Roman.

*Consul.* Speak not thus

Before thou seest him.

*Erminia.* I will never see him.

*Consul.* Nay, I have promised scarce five minutes since

That thou shalt hear him.

*Erminia.* Has he then found favor

With you so suddenly?

*Consul.* *Stamura* speaks

Much in his favor.

*Erminia.* Are they friends already?

20

*Consul.* Hardly; we must suppose. But here they come.

STAMURA. CLOVIO. CONSUL. ERMINIA.

*Clovio.* Sir Consul! I am *Clovio Fizzarelli*.

Have you received the letter?

*Consul.* I received it.

*Clovio.* On bended knee permit me to salute

The lady who shall rule my destiny,

Your fair *Erminia*.

*Erminia.* You are the Pope's nephew,

## THE SIEGE OF ANCONA

Sir Clovio! I have heard; and you come hither  
Most strongly recommended.

*Clovio.* True, sweet lady!

But I do trust, with all humility,  
There may be a mere trifle in myself,  
Not to engage you in the first half-hour,  
But so to plead for me, that in a day  
Or two, or three at farthest . .

30

*Erminia.* Sir, your pleader  
Stands there; you are his captive, and not mine.

*Clovio.* He knows me well. He threw my whole boat's crew  
(Four of them) overboard, but found his match  
In me.

*Erminia.* It seems so: does it not, Antonio?

*Stamura.* More; how much more!

*Clovio.* There! He could not deny it.

*Erminia.* And now he has persuaded my kind father  
To grant you audience.

*Clovio (to STAMURA).* She is proud: I'll tame her.

40

*Stamura (Angrily).* Sir!

[*Aside.*

No: he is my prisoner and my guest.

*Erminia.* This gentleman, who is so confidential  
With you, and whom you whisper to for counsel,  
May give my hand away . . and will most gladly.  
I doubt not . . for my father can refuse  
Nothing to one who made so great a prize,  
Beside the preservation of the city.

*Clovio.* Speak then, my worthy friend, if thus the consul  
Honours your valour; speak for me; and let me  
Who owe my life, owe more than life to you.

50

*Stamura.* The consul knows what suits his honour best,  
And the young lady seems not ill disposed  
To shower his favour on such high desert.  
I have my duties; but this is not one.  
Let the young lady give her hand herself.  
If I had any wish . . but I have none . .  
It should be, Sir, that you had won it first  
By a brave action or a well-tryed love.  
But, what is love? My road lies toward the walls.  
With your permission, Sir! I have yours, lady!

[*To the CONSUL.*

60

[*STAMURA goes.*

*Erminia.* Father! I am unwell. This gentleman  
Comes unexpectedly, demands abruptly . .

## DRAMAS AND DRAMATIC SCENES

*Clovio.* Impatiently, but not abruptly.

*Erminia.* Sir!

I will not marry: never, never, never.

[ERMINIA goes.]

*Clovio.* Ha! ha! all women are alike, Sir Consul.

Leave her to me.

*Consul.* Sir Clovio Fizzarelli!

I will do more than what you ask of me.

I grant you freedom. Go aboard the pinnacle

Which bore you into port; and say at Rome

That you have seen men starving in the streets,

Because his Holiness refused us help

Unless a father gave a daughter up;

And say the daughter would not sell her heart,

Much less her country; and then add, Sir Clovio,

(O were it true!) "All women are alike."

70

### ACT III.

#### SCENE I. EPISCOPAL PALACE.

##### BISHOP of ANCONA and FATHER JOHN.

*Bishop.* I have been standing at my terrace-wall

And counting those who pass and cry with hunger.

Brother! the stoutest men are grown effeminate;

Nay, worse; they stamp and swear, even in my presence,

And looking up at me.

*Father John.* Sad times indeed!

*Bishop.* I calculate that giving each an ounce

Only one day, scarce would a sack remain

In my whole garner; I am so reduced.

*Father John.* I come to beg your lordship for one ounce

Of your fine flour, to save a child; to save

A mother, who loathes ordinary food . .

Not ordinary, but most bitter lupin:

She has no other in the house.

*Bishop.* No other?

Poor soul! This famine is a dreadful thing!

Pestilence always follows it! God help us!

I tremble; I start up in sleep.

*Father John.* My lord!

An ounce of meal, a single ounce, might calm

These tremblings, well applied. The nurse that should be

Can be no nurse: the mother very soon

Will be no mother, and the child no child.

1  
10

20

## THE SIEGE OF ANCONA

*Bishop.* You know not how things stand, good brother John!  
This very morning, as I hope for grace,  
I paid three golden pieces for the head,  
Think you, of what? an ass!

*Father John (Aside).* The cannibal!

[*To the BISHOP.*]

Ah, my good lord! they bear high prices now.

*Bishop.* Why brother! you yourself are grown much thinner.  
How can you do your duty?

*Father John.* Were I not

Much thinner, I should think I had not done it.

*Bishop.* My cook assures me that with wine and spice  
Elicampane, cumin, angelica,

30

Garlic, and sundry savory herbs, stored by  
Most providentially, the Lord be praised!

He can make that strange head quite tolerable . .  
The creature was a young one . . what think you?

*Father John.* They are more tolerable than the old.

*Bishop.* The sellers take advantage of bad times,  
Quite without conscience, shame, respect for persons,  
Or fear of God. What can such men expect?

You must have seen sad sights about our city:  
I wonder you are what you are.

*Father John.*

Sad sights

40

Indeed!

*Bishop.* But all will give their confessor  
Part of their pittance; and the nearer death  
The readier; knowing what the church can do.  
Tell me now, for my entrails yearn to hear it,  
Do they not take due care of you?

*Father John.*

No meals

Have now their stated hour. Unwillingly  
I enter houses where the family  
Sits round the table at the spare repast.  
Sometimes they run and hide it.

*Bishop.*

Most unmannerly!

Inhuman, I would add unchristianlike.

50

*Father John.* Sometimes they push toward me the untasted  
And uninviting food, look wistfully,  
Press me; yet dread acceptance. Yesterday  
A little girl, the youngest of the five,  
Was raising to her lips a mealy bean  
(I saw no other on the unsoil'd plate)



## DRAMAS AND DRAMATIC SCENES

And, looking at my eyes fixt hard on hers,  
And thinking they were fixt upon the morsel,  
Pusht it between my lips, and ran away.

*Bishop.* Brother! I should have call'd her a good child; 60  
I should myself have given the benediction  
With my own hand, and placed it on her head:  
I wonder you don't praise her. Brother John!  
I have my nones to run thro'; so, good-by.

*Father John.* Just God! does this house stand? Dark are thy  
ways,  
Inscrutable! Be thy right hand our guide!

### [ACT III.] SCENE II. SENATE-HOUSE.

SENATORS. CONSUL.

*Consul.* Senators! ye have call'd me to debate  
On our condition.

*Senator.* Consul! we are lost.

*Consul.* All are who think so.

*Second Senator.* Even the best want food.

*Consul.* The bravest do.

*Third Senator.* How shall men fight without it?

*Fourth Senator.* Concord and peace might have return'd.

*Consul.* By yielding,

Think ye? Not they: contempt and sorrow might.

Can there be ever concord (peace there may be)

Between the German and Italian? None.

Remember how that ancient city fell,

Milano. Seven whole years resisted she 10

The imperial sword: she listened to conditions

And fell. The soldiers of His Majesty . .

His soldiers, ay, his very court . . shed tears

At such affliction, at such utter ruin,

At such wide wails, such universal woe.

They all were equal then; for all were slaves,

Scatter'd, the poor, the rich, the brave, the coward,

Thro' Bergamo, Pavia, Lodi, Como,

The cities of the enemy. There stood

No vestige of the walls, no church to pray in . . 20

And what was left to pray for? What but Cæsar?

Throw rather all your wealth into the sea

Than let the robber priest lay hold upon it,

10 Milano] *see scene iii, l. 45.* [W.]

## THE SIEGE OF ANCONA

And, if ye die of famine, die at least  
In your own houses while they *are* your own.  
But there are many yet whose hearts and arms  
Will save you all: to-day you all can fight,  
The enemy shall feed you all to-morrow.  
Were it no shame a priest should seize the prey  
That kings and emperors dropt with broken talon? 30  
The eagle flew before your shouts; and now  
A vulture must swoop down! but vultures keep  
From living men and from warm blood; they revel  
(And most the Roman vulture) in corruption.  
Have ye forgotten how your fathers fought,  
When Totila with Goths invincible  
Besieged you; not with priests and choristers;  
When twenty-seven ships assail'd your port  
And when eleven only ever left it?  
Rome fell before him twice; not once Ancona. 40  
Your fathers saved the city . . ye shall save her.

*Senator.* Weapons are insufficient; courage, vows,  
Avail not. We are unprepared for war:  
Scanty was our last harvest: and these winds  
Are adverse. They know that who now defy us,  
Blockading us alike by sea and land.

*Consul.* We some are poor, we some are prosperous,  
We all alike owe all we have: the air  
Is life alike to all, the sun is warmth,  
The earth, its fruits and flocks, are nutriment, 50  
Children and wives are comforts; all partake  
(Or may partake) in these. Shall hoarded grain  
Or gold be less in common, when the arms  
That guard it are not those that piled it up,  
But those that shrink without it? Come, ye rich,  
Be richer still: strengthen your brave defenders,  
And make all yours that was not yours before.  
Dares one be affluent where ten thousand starve?  
Open your treasures, your granaries,  
But throw mine open first. Another year 60  
Will roughen this equality again,  
The rich be what they were; the poor . . alas!  
What they were too perhaps . . but every man  
More happy, each one having done his duty.

*Senator (To another).* Hark!• the young fools applaud! they rise  
around;

## DRAMAS AND DRAMATIC SCENES

They hem him in; they seize and kiss his hand;  
He shakes our best supporters.

*Another.* Give the sign  
To those without.

[PEOPLE enter.]

*Consul.* Who called you hither? [Various voices.

*First.* Want.

*Second.* Famine.

*Third.* Our families.

*Fourth.* I had three sons;

One hath been slain, one wounded.

*Fifth.* Only one 70

Had I: my loss is greatest.

*Sixth.* Grant us peace.

Sir Consul, peace we plead for, only peace.

*Consul.* Will peace bring back the dead? will peace restore

Lost honour? will peace heal the wounds your sons

And brothers writhe with? They who gave those wounds

Shall carry home severer, if they live,

And never in my consulate shall laugh

At those brave men whom men less brave desert.

True, some have fallen: but before they fell

They won the field; nor now can earthly power 80

Take from their cold clencht hands the spoil they grasp;

No mortal spoil, but glory. Life, my sons,

Life may lose all: the seal that none can break

Hath stamp't their names, all registered above.

*Senator (To a Man near).* Speak; you poor fool! speak loudly, or  
expect

From me no favour . . and tell that man next.

*Man.* Oh! we are starving.

*Consul.* Better starve than serve.

*Another.* He has no pity.

*Consul.* What is that I hear?

I have no pity. Have I not a daughter?

*Another.* O what a daughter! How compassionate! 90

How charitable! Had she been born poor

She could not more have pitied poverty.

*Consul.* Two ounces of coarse bread, wine, which she loathes,  
And nothing more, sustain her.

*Another.* God sustains her;

He will not leave his fairest work to perish.

## THE SIEGE OF ANCONA

*Consul.* Fight then, fight bravely, while ye can, my friends!  
In God have confidence, if none in me.

[*Shouts of applause. Part of the People leave the Senators.*]

*Senator (To another).* Seducer of the people! shall it end  
Thus vilely? [To the *CONSUL.*]

You have stores at home, Sir Consul!  
You have wide lands.

*Another Senator.* You should support your order. 100

*Consul.* My order! God made one; of that am I.  
Stores, it appears, I have at home; wide lands;  
Are those at home too? or within my reach?  
Paternal lands I do inherit; wide  
They are enough, but stony, mountainous,  
The greater part unprofitable.

*Senator.* Some  
The richest in rich wine.

*Consul.* Few days ago  
Nearly a hundred barrels were unbroached.

*Another Senator.* A hundred loaves, tho' small indeed and dry,  
Would they be worth in such distress as ours. 110  
We could raise half among us.

*Consul.* Shame upon you!  
Had not your unwise laws and unfair thrift  
Prohibited the entrance of supplies  
While they *could* enter, never had this famine  
Stalked through the people.

*Senator.* But the laws are laws.

*Consul.* Yours; never theirs.

*Another Senator.* Why thus inflame the people?

*Consul.* Who brought the people hither? for what end?  
To serve you in your avarice; to cry *peace*!  
Not knowing peace from servitude.

*Senator.* For quiet,  
Spare them at least a portion of the wine. 120

*Consul.* Nor them nor you; nor price nor force shall gain it.

*People.* Are we to perish? Hunger if we must,  
Let us be strengthen'd by a draught of wine  
To bear it on.

*Senator.* Wine is the oil of life,  
And the lamp burns with it which else were spent.

*People.* Sir Consul! we forbear; we honour you,  
But tell us, ere we sink, where one flask lies.

*Consul.* Go ask the women labouring of child,

## DRAMAS AND DRAMATIC SCENES

Ask those who nurse their infants, ask the old, .  
 Who can not fight, ask those who fought the best, 130  
 The wounded, maim'd, disabled, the Anconites.  
 Sirs! if ye find one flask within our cellar,  
 Crack it, and throw the fragments in my face.

*People.* Let us away. [Shouts of applause.]

*Consul.* Follow me to the walls;  
 And you, too, senators, learn there your duty.

*People.* We swear to do our best.

*Consul.* Sworn wisely! Life  
 Is now more surely to be won by arms  
 Than death is, and the sword alone can win it.  
 I lead the way; let who will lag behind.

[ACT III.] SCENE III. THE CITY.

PAOLUCCI, Officers, Citizens.

*Officer.* The consul has been wounded. Who is left  
 To lead us? and what leader would suffice?  
 The strongest sink with famine, lying down  
 Along the battlements, and only raised  
 When sounds the trumpet.

*First Citizen.* And most fall again.

*Second Citizen.* Our day is come, the day of our disgrace.

*Paolucci.* Ours never was that day, and never shall be.  
 Ye may have lost your consul (let us hope  
 He is not lost to us) but we are sure  
 His memory and example yet remain 10  
 With all their life in them. [To the People.]

Young men! perhaps

Ye know me not: your fathers knew me well;  
*Their* fathers better. Three-score years ago  
 I was your consul: none then preached surrender;  
 And let none now: yet there were those around  
 Who would have pinfolded the quiet flock  
 As gladly as yon shepherd at the gate.

*People.* We can resist no longer. Who can count  
 The slain?

*Paolucci.* Say, rather, who can praise the slain?  
 Glorified souls! happy your sleep! ye hear 20  
 No shameful speech from brethren!

*People.* Arms alone  
 Should not subdue us: famine has: we starve.

20 souls! souls? 1846 (mispr.).

## THE SIEGE OF ANCONA

*Paolucci.* While life remains life's sufferings will arise,  
Whether from famine or from sharper sting  
Than famine; upon every hearth almost  
There creeps some scorpion never seen till felt.  
But until every arm that guards our walls  
Drop helpless at the starting ribs, until  
That hour, stand all united. Ye despair  
Untimely. He who rules us rules us well,  
Exciting no false hope, as bad men do  
When they have led where none can extricate.  
I was your consul while the king Lothaire  
Besieged the city, proud as any prelate,  
Swearing he would reduce it. Other kings  
Have sworn the same . . and kept their word like kings . .  
Cursing and flying. We have met brave foes;  
But they met braver. Fly; and let the crook  
Drag a vile flock back from its flight to slaughter.

30

*All.* We scorn the thought. But where lies human help?  
*Paolucci.* I may be spared to seek it, spared to try  
If one brave man breathes yet among the powerful.  
Who knows not Marchesella?

40

*Officer.* Brave he is,  
But mindful of the emperor. He saw  
Milano, which had stood two thousand years,  
Sink;\* every tree, on hill or vale, cut down,  
The vine, the olive, ripe and unripe corn  
Burnt by this minister of God. Throughout  
There was no shade for sick men to die under,  
There was no branch to strow upon the bier.

50

*Another Officer.* His father was courageous, why not he?

*A third Officer.* Above all living men is Marchesella  
Courageous: but pray what are our deserts  
With him, that he should hazard for our sake  
His lordly castles and his wide domains?  
Perhaps his fame in arms! 'Twere mad to hope it.  
Prudence, we know, for ever guides his courage.

*Paolucci.* If generous pity dwells not in his house,  
As once it did, with every other virtue,  
Seek it, where brave men never seek in vain,  
In woman's breast: away to Bertinoro:

60

\* Ancona was besieged 1162, 1174. [L.] Incorrect. Milan was destroyed by Frederick Barbarossa in 1162; Ancona was besieged by him in 1167 and by his lieutenant, Archbishop Christian, in 1174. See *Sc.* ii, l. 10. [W.]

## DRAMAS AND DRAMATIC SCENES

Take heart: the countess is a Frangipani:  
There are a thousand trumpets in that name:  
Methinks I hear them blowing toward Ancona.  
Old men talk long: but be not ye so idle:  
Hie to the walls: I will sue her. To arms!  
To arms! the consul of past years commands you.

[ACT III.] SCENE IV. CONSUL'S HOUSE.

PAOLUCCI. CONSUL. ERMINIA.

*Paolucci.* Consul! how fare you?

*Consul.*

Not amiss.

*Paolucci.*

But wounded?

*Consul.* There was more blood than wound, they say who saw it.

*Erminia.* My father, sir, slept well all night.

*Paolucci.*

All night

An angel watched him; he must needs sleep well.

*Consul.* I drove away that little fly in vain,

It flutter'd round the fruit whose skin was broken.

*Erminia.* Sweet father! talk not so; nor much at all.

*Paolucci.* Consul! I have not many days of life,

As you may see; and old men are in want

Of many little things which those in power

Can give: and 'twere amiss to hold them back

Because unclaim'd before.

*Consul.*

I well remember,

Though then a child, how all this city praised

Your wisdom, zeal, and probity, when consul.

Ancona then was flourishing; but never

Were those compensated who served their country,

Except by serving her; 'twas thought enough;

We think so still. Beside, the treasury

Is emptied, that it may procure us food

And troops. Be sure the very first that eats

The strangers' corn (if any reach our port)

Shall be no other than yourself: your age

And virtue merit from us this distinction.

*Paolucci.* Sir Consul! I want more than that.

*Consul.*

Receive it

And welcome from the father and the man,

Not from the consul. Now would you yourself

Act differently (I ask) on this occasion?

*Paolucci.* More kindly, no; but differently, yes.

## THE SIEGE OF ANCONA

*Consul.* What would you from me?

*Paolucci.* High distinction, consul!

*Consul.* I will propose it, as I justly may,  
And do regret it has been so deferred. 30

*Paolucci.* May I speak plainly what ambition prompts?

*Consul.* I hear all claims.

*Paolucci.* Those sacks hold heavy sums.

*Consul.* Avarice was never yet imputed to you.

*Paolucci.* 'Tis said you can not move them from the town.

*Consul.* Difficult, dangerous, doubtful, such attempt.

The young Stamura loves bold enterprizes,  
And may succeed where others would despair:  
But, such the lack of all that life requires  
Even for a day, I dare not send one loaf  
Aboard his bark. Hunger would urge the many  
To rush and seize it. 40

*Paolucci.* They would not seize *me*.

One loaf there is at home: that boy shall share it.

*Erminia.* He would not, though he pined.

*Consul.* A youth so abstinent  
I never knew.

*Paolucci.* But when we are afloat . .

*Consul.* We shall not be:  
We think not of escape.

*Paolucci.* No: God forbid!

We will meet safety in the path of honor.

*Consul.* Why say *afloat* then?

*Paolucci.* Only he and I.

This is the guerdon I demand, the crown  
Of my grey hairs.

*Erminia.* Alas! what aid could either  
Afford the other? O sir! do not go! 50

You are too old; he much too rash . . Dear father!  
If you have power, if you have love, forbid it!

*Paolucci.* It was advised that younger ones should go:  
Some were too daring, some were too despondent:  
I am between these two extremes.

*Consul.* But think  
Again!

*Paolucci.* I have no time for many thoughts,  
And I have chosen out of them the best.

*Erminia.* He never will return! he goes to die!  
I knew he would!



## DRAMAS AND DRAMATIC SCENES

*Consul.* His days have been prolonged  
Beyond the days of man: and there goes with him  
One who sees every danger but his own.

60

[ACT III.] SCENE V. SEASIDE. NIGHT.

PAOLUCCI, STAMURA.

*Paolucci.* I feel the spray upon my face already.  
Is the wind fair?

*Stamura.* 'Tis fiercely fair.

*Paolucci.* The weather  
Can not be foul then.

*Stamura* (*Lifting him aboard*). Sit down here. Don't tremble.

*Paolucci.* Then tell the breeze to wax a trifle warmer,  
And lay thy hand upon those hissing waves.  
She grates the gravel . . We are off at last.

### ACT IV.

SCENE I. CASTLE OF BERTINORO.

COUNTESS OF BERTINORO, MARCHESELLA, PAOLUCCI, and STAMURA.

*Page.* My lady! here are two such men as never  
Enter'd a palace-gate.

*Countess.* Who are they?

*Page.* One

Older than anything I ever saw,  
Alive or dead; the other a stout youth,  
Guiding him, and commanding all around  
To stand aside, and give that elder way;  
At first with gentle words, and then with stern.  
Coarse their habiliments, their beards unshorn,  
Yet they insist on entrance to my lady.

*Countess.* Admit the elder, but exclude the other.  
Wait.

10

[*To MARCHESELLA.*

If the younger be his son, what little  
Of service I may render to the father  
Will scarce atone for keeping him apart.  
Go; bid them enter; both.

[*To the Page.*

[STAMURA, *having led PAOLUCCI in, retires.*  
*Paolucci.* I come, O countess!  
Imploing of your gentleness and pity,

ACT IV.] *thus correctly numbered in 1876. mispr. III. 1846.*

## THE SIEGE OF ANCONA

To save from fire and sword, and, worse than either,  
Worse, and more imminent, to save from famine  
The few brave left, the many virtuous,  
Virgins and mothers (save them!) in Ancona.

*Countess.* Nay, fall not at my knee. Age must not that . . . 20  
Raise him, good Marchesella!

*Paolucci.* You too, here,  
Illustrious lord?

*Marchesella.* What! and art thou still living,  
Paolucci? faithful, hospitable soul!  
We have not met since childhood . . mine, I mean.

*Paolucci.* Smile not, my gentle lord! too gracious then,  
Be now more gracious; not in looks or speech,  
But in such deeds as you can best perform.  
Friendship another time might plead for us;  
Now bear we what our enemy would else  
Seize from us, all the treasures of our city, 30  
To throw them at your feet for instant aid.  
Help, or we perish. Famine has begun . .  
Begun? has almost ended . . with Ancona.

*Countess.* Already? We have been too dilatory.

*Marchesella.* I could not raise the money on my lands  
Earlier; it now is come. I want not yours:  
Place it for safety in this castle-keep,  
If such our lady's pleasure.

*Countess.* Until peace.

*Marchesella.* My troops are on the march.

*Countess.* And mine not yet? 40  
Repose you, sir! they shall arrive with you,  
Or sooner. Is that modest youth your son?

*Paolucci.* Where is he? gone again?

*Countess.* When first you enter'd.

*Paolucci.* Some angel whisper'd your benign intent  
Into his ear, else had he never left me.  
My son? Who would not proudly call him so?  
Soon shall ye hear what mother bore the boy,  
And where he dash'd the galleys, while that mother  
Fired their pine towers, already wheel'd against  
Our walls, and gave us time . . for what? to perish.

*Marchesella.* No, by the saints above! not yet, not yet. 50  
[Trumpet sounds.]

*Countess.* Merenda is announced. Sir, I entreat you

51 Merenda] *Italian: mid-day repast.*

## DRAMAS AND DRAMATIC SCENES

To lead me! Grant one favour more; and hint not  
To our young friend that we have learnt his prowess. [To a Page.  
Conduct the noble youth who waits without.

### [ACT IV.] SCENE II.

COUNTESS, MARCHESELLA, PAOLUCCI, STAMURA, *at Table.*

*Countess* (to STAMURA). Sir, there are seasons when 'tis incivility  
To ask a name; 'twould now be more uncivil  
To hesitate.

*Stamura.* Antonio is my name.

*Countess.* Baptismal. Pray, the family?

*Stamura.* *Stamura;*

But *that* my honour'd father gave in marriage  
To her who wears it brighter day by day:  
She calls me rather by the name he bore.

*Countess.* It must be known and cherisht.

*Stamura.* By the bravest

And most enduring in my native place;  
It goes no farther: we are but just noble. 10

*Countess.* He who could head the tempest, and make serve  
Unruly ocean, not for wealth, nor harm  
To any but the spoiler, high above  
That ocean, high above that tempest's wing,  
He needs no turret to abut his name,  
He needs no crescent to stream light on it,  
Nor castellan, nor seneschal, nor herald.

*Paolucci.* Ha! boy, those words make thy breast rise and fall,  
Haply as much as did the waves. The town  
Could ill repay thee; Beauty overpays. 20

*Countess.* Talk what the young should hear; nor see the meed  
Of glorious deeds in transitory tints,  
Fainter or brighter.

*Paolucci.* I was wrong.

*Countess.* Not quite:

For beauty, in thy native town, young man,  
May feel her worth in recompensing thine.

*Stamura* (*aside*). Alas! alas! she perishes! while here  
We tarry.

*Paolucci* (*overhearing*). She? Who perishes?

*Stamura.* The town.

*Paolucci.* How the boy blushes at that noble praise!

## THE SIEGE OF ANCONA

*Countess.* They blush at glory who deserve it most.  
.. Blushes soon go: the dawn alone is red ..

30

*Stamura.* We know what duty, not what glory is.  
The very best among us are not rich  
Nor powerful.

*Countess.* Are they anywhere?

*Paolucci.* His deeds,  
If glorious in themselves, require no glory.  
Even this siege, those sufferings, who shall heed?

*Countess.* He gives most light by being not too high.  
Remember by what weapon fell the chief  
Of Philistines. Did brazen chariots, driven  
By giants, roll against him? From the brook,  
Striking another such, another day,  
A little pebble stretcht the enormous bulk  
That would have fill'd it and have turn'd its course  
And in the great deliverers of mankind  
Whom find ye? Those whom varlet pipers praise.  
The greatest of them all, by all adored,  
Did Babylon from brazen-belted gate,  
Not humble straw-rooft Bethlehem, send forth?  
We must not be too serious. Let us hear  
How were the cables cut.

40

*Paolucci.* I saw the shears  
That clipt them. Father John, before he went,  
Show'd me them, how they workt. He himself held  
The double crescent of sharp steel, in form  
Like that swart insect's which you shake from fruit  
About the kernel. This enclaspt the cable;  
And two long handles (a stout youth, at each  
Extremity, pushing with all his strength  
Right forward) sunder'd it. Then swiftly flew  
One vessel to the shore; and then another:  
And hardly had the youths or Father John  
Time to take breath upon the upper wave,  
When down they sank again and there swang round  
Another prow, and dasht upon the mole.  
Then many blithe Venetians fell transfixt  
With arrows, many sprang into the sea  
And cried for mercy. Upon deck appeared  
The pope's own nephew, who ('tis said) had come  
To arbitrate. He leapt into a boat  
Which swam aside, most gorgeously array'd,

50

60

## DRAMAS AND DRAMATIC SCENES

And this young man leapt after him and seized him.

He, when he saw a dagger at his throat,

70

Bade all his crew, four well-built men, surrender.

*Slamura.* They could not have feared *me*: they saw our archers.

*Countess.* And where is now your prisoner?

*Slamura.*

He desired

An audience of the consul.

*Countess.*

To what end?

*Slamura.* I know not: I believe to court his daughter.

*Countess.* Is the girl handsome? Is that question harder  
Than what I askt before? will he succeed?

*Slamura.* Could he but save from famine our poor city,  
And . . could he make her happy . .

*Countess.*

Pray go on.

It would delight you then to see him win her?

80

*Slamura.* O that I had not saved him! or myself!

*Countess.* She loves him then? And you hate foreigners.  
I do believe you like the fair Erminia  
Yourself.

*Slamura.* She hates me. Who likes those that hate him?

*Countess.* I never saw such hatred as you bear her:

If she bears you the like . .

*Slamura.*

She can do now

No worse than what she has done.

*Countess.*

Who knows that?

I am resolved to see.

*Slamura.*

O lady Countess!

How have I made an enemy of you?

Place me the lowest of your band, but never

90

Affront her with the mention of my name.

When the great work which you have undertaken

Is done, admit me in your castle-walls,

And never let me see our own again.

*Countess.* I think I may accomplish what you wish;

But, recollect, I make no promises.

[ACT IV.] SCENE III. OPEN SPACE NEAR THE BALISTA GATE IN  
ANCONA.

*The* LADY MALASPINA, *her* Infant, *and* a Soldier.

*Soldier.* I am worn down with famine, and can live  
But few hours more.

ACT IV.] *om.* 1876. SCENE III.] *thus correctly in 1876, incorrectly* SCENE I, 1846.

## THE SIEGE OF ANCONA

*Lady Malaspina.* I have no food.

*Soldier.* Nor food

Could I now swallow. Bring me water, water!

*Lady Malaspina.* Alas! I can not. Strive to gain the fountain.

*Soldier.* I have been nigh.

*Lady Malaspina.* And could not reach it?

*Soldier.* Crowds

I might pierce through, but how thrust back their cries?

They madden'd me to flight ere half-way in.

Some upright . . no, none that . . but some unfallen,

Yet pressing down with their light weight the weaker.

The brows of some were bent down to their knees,

10

Others (the hair seized fast by those behind)

Lifted for the last time their eyes to heaven;

And there were waves of heads one moment's space

Seen, then unseen for ever. Wails rose up

Half stifled underfoot, from children some,

And some from those who bore them.

*Lady Malaspina.* Mercy! mercy!

O blessed Virgin! thou wert mother too!

How didst *thou* suffer! how did *He*! Save, save

At least the infants, if all else must perish.

*Soldier!* brave soldier! dost thou weep? then hope.

20

*Soldier.* I suffer'd for myself; deserve I mercy?

*Lady Malaspina.* He who speaks thus shall find it. Try to rise.

*Soldier.* No: could I reach the fountain in my thirst,  
I would not.

*Lady Malaspina.* Life is sweet.

*Soldier.* To brides, to mothers.

*Lady Malaspina.* Alas! how soon may those names pass away!

I would support thee partly, wert thou willing,

But my babe sleeps.

*Soldier.* Sleep, little one, sleep on!

I shall sleep too as soundly, by and by.

*Lady Malaspina.* Courage, one effort more.

*Soldier.* And tread on children!

On children clinging to my knees for strength

30

To help them on, and with enough yet left

To pull me down, but others pull down them.

God! let me bear this thirst, but never more

Bear that sad sight! Tread on those tiny hands

Clasping the dust! See those dim eyes upturn'd,

Those rigid lips reproachless! Man may stir,

## DRAMAS AND DRAMATIC SCENES

Woman may shake, my soul; but children, children!  
O God! those are thine own! make haste to help them!  
Happy that babe!

*Lady Malaspina.* Thou art humane.

*Soldier.* 'Tis said

That hunger is almost as bad as wealth  
To make men selfish; but such feebleness  
Comes over me, all things look dim around,  
And life most dim, and least worth looking after.

*Lady Malaspina.* I pity thee. Day after day myself  
Have lived on things unmeet for sustenance.

My milk is failing . . Rise . .

(*To the Child*) My little one!

God will feed thee! Be sleep thy nourisher  
Until his mercies strengthen me afresh!  
Sink not: take heart: advance: Here, where from heaven  
The Virgin-mother can alone behold us,  
Draw some few drops.

*Soldier.*

Ha! my ears boom thro' faintness.

What sounds?

*Lady Malaspina.* The bell.

*Soldier.*

Then they are at the gate . .

I can but thank you . . Give me force, O Heaven!

For this last fight! . . and keep from harm these twain!

MALASPINA and Child alone.

*Lady Malaspina.* And still thou sleepest, my sweet babe! Is death  
Like sleep? Ah, who then, who would fear to die?

How beautiful is all serenity!

Sleep, a child's sleep, O how far more serene,

And O, how far more beautiful than any!

Whether we breathe so gently or breathe not,  
Slight is the difference. But the pangs, the rage

Of famine who can bear? . . unless to raise

Her child above it!

(*Two Priests are passing.*)

*First Priest.*

Who sits yonder? bent

O'er her dead babe? as many do within

Their houses!

*Second Priest.*

Surely, surely, it must be

She who, not many days ago, was praised

For beauty, purity, humility,

Above the noblest of Anconite dames.

## THE SIEGE OF ANCONA

*First Priest.* The Lady Malaspina?

*Second Priest.*

But methinks

The babe is not dead yet.

*First Priest.*

Why think you so?

70

*Second Priest.* Because she weeps not over it.

*First Priest.*

For *that*

I think it dead. It then could pierce no more

Her tender heart with its sad sobs and cries.

But let us hasten from the place to give

The dying their last bread, the only bread

Yet unconsumed, the blessed eucharist.

Even this little, now so many die,

May soon be wanting.

*Second Priest.*

God will never let

That greater woe befall us.

[*The Priests go.*

*Lady Malaspina.*

Who runs hither?

[*The Soldier falls before her.*

Art thou come back? So! thou couldst run, O vile!

80

*Soldier.* Lady! your gentleness kept life within me

Until four fell.

*Lady Malaspina.* Thyself unwounded?

*Soldier.*

No;

If arms alone can wound the soldier's breast,

They toucht me not this time; nor needed they;

Famine had done what your few words achieved.

*Lady Malaspina.* They were too harsh. Forgive me!

*Soldier.*

Not the last.

Those were not harsh! Enter my bosom, enter,

Kind pitying words! untie there life's hard knot,

And let it drop off easily! How blest!

I have not robb'd the child, nor shamed the mother!

90

[*He dies.*

*Lady Malaspina.* Poor soul! and the last voice he heard on earth

Was bitter blame, unmerited! And whose?

Mine, mine! Should they who suffer sting the sufferer?

O saints above! avenge not this misdeed!

What doth his hand hold out? A little crate,

With German letters round its inner rim . .

And . . full of wine! Yet did his lips burn white!

He tasted not what might have saved his life,

But brought it hither, to be scorn'd and die.

[*Singers are heard in the same open space before an image.*]

Singers! where are they? My sight swims; my strength

100



## DRAMAS AND DRAMATIC SCENES

Fails me; I can not rise, nor turn to look;  
But only I can pray, and never voice  
Prays like the sad and silent heart its last.

OLD MEN.

The village of the laurel grove \*  
Hath seen thee hovering high above,  
Whether pure innocence was there,  
Or helpless grief, or ardent prayer.  
O Virgin! hither turn thy view,  
For these are in Ancona too.  
Not for ourselves implore we aid,  
But thou art mother, thou art maid;  
Behold these suppliants, and secure  
Their humbled heads from touch impure!

110

MAIDENS.

Hear, maid and mother! hear our prayer!  
Be brave and aged men thy care!  
And, if they bleed, O may it be  
In honour of thy Son and thee!  
When innocence is wrong'd, we know  
Thy bosom ever felt the blow.  
Yes, pure One! there are tears above,  
But tears of pity, tears of love,  
And only from thine eyes they fall,  
Those eyes that watch and weep for all.

120

*[They prostrate themselves.]*

*Lady Malaspina.* How faintly sound those voices! altho' many:  
At every stave they cease, and rest upon  
That slender reed which only one can blow.  
But *she* has heard them! Me too *she* has heard.  
Heaviness, sleep comes over me, deep sleep:  
Can it, so imperturbable, be death?  
And do I for the last time place thy lip  
Where it may yet draw life from me, my child!  
Thou, who alone canst save him, thou wilt save.

130

*[She dies: the child on her bosom still sleeping.]*

\* The *House of Loreto* was not yet brought thither by the angels. [L.]

[ACT IV.] SCENE IV. NIGHT: THE MOLE OF ANCONA.

CONSUL. SENATOR.

*Senator.* Sir consul, you have heard (no doubt) that fires  
Have been seen northward all along the sky,  
And angels with their flaming swords have sprung

Act. IV] *om.* 1846, 1876. SCENE IV.] *thus correctly in 1876.* SCENE II. *incorrectly 1846.*

## THE SIEGE OF ANCONA

From hill to hill. With your own eyes behold  
No mortal power advancing. Host so numerous  
No king or emperor or soldan led.

*Consul.* A host, a mighty host, is there indeed?

*Senator.* It covers the whole range of Falcognara.

*Consul.* Methinks some fainter lights flit scatter'dly  
Along the coast, more southward.

*Senator.* The archbishop  
Hath seen the sign, and leads away his troops.

10

*Consul.* We are too weak to follow. Can then aid  
Have come so soon? 'Tis but the second night  
Since we besought it.

*Senator.* In one hour, one moment,  
Such aid can come, and *has* come. Think not, consul,  
That force so mighty and so sudden springs  
From earth. And what Italian dares confront  
The German?

*Consul.* What Italian! All, sir; all.

### ACT V.

SCENE I. TENT OF MARCHESELLA, NEAR ANCONA. EARLY MORNING.

MARCHESELLA. OFFICERS. PAOLUCCI.

*Officer.* My general! easily I executed  
Your orders.

*Marchesella.* Have they fled, then?

*Officer.* Altogether.

*Marchesella.* And could you reach the gate?

*Officer.* And enter too.

Paolucci's seal unbarr'd it; not until  
I held two loaves above my head, and threw  
My sword before me.

*Marchesella.* And what saw you then?

*Officer.* There is a civil war within the city,  
And insolence and drunkenness are rife.  
Children, and old and middle-aged were reeling,  
And some were slipping over, some devouring  
Long-podded weeds with jagged edges, cast  
Upon the shore.

10

*Paolucci.* Famine had gone thus far  
(Altho' with fewer) ere we left the mole.  
The ancient garden-wall was overthrown  
To get the twisted roots of fennel out;

## DRAMAS AND DRAMATIC SCENES

The fruit-tree that could give no fruit gave buds;  
The almond's bloom was withering, but whoe'er  
Possess that treasure pierced the bark for gum;  
The mulberry sent her tardy shoot, the cane  
Her tenderer one; the pouting vine untied  
Her trellised gems; the apple-tree threw down  
Her load of viscous mistletoe: they all  
(Little it was!) did all they could for us.

20

*Marchesella.* The Germans (look!) have left their tents behind:  
We will explore them; for your wary soldiers  
Suspect, and well they may, some stratagem.

[ACT V.] SCENE II. ERMINIA'S CHAMBER.

ERMINIA. MARIA.

[*MARIA is going. ERMINIA calls her back.*

*Erminia.* Maria, is the countess very fair?

*Maria.* Most beautiful. But you yourself must judge.  
She sent me for you in the gentlest tone,  
And far more anxious to see *you*, than you  
(It seems) are to see *her*.

*Erminia.* I am afraid  
To see her.

*Maria.* You afraid! Whom should *you* fear?  
Beautiful as she is, are not you more so?

*Erminia.* So you may think; others think otherwise.

*Maria.* She is so affable! When many lords  
Stood round about her, and the noblest of them  
And bravest, *Marchesella*, who would give  
His lands, his castles, even his knighthood for her . .  
Whom do you think she call'd to her? . . the youth  
Who cut the cables, and then hid himself  
That none might praise him . . him who brought in safety  
Your lover to the shore.

10

*Erminia (angrily).* Whom?

*Maria.* Whom? *Stamura*.

*Erminia.* What heart could he not win . . not scorn . . not break?

*Maria.* I do not hear those shy ones ever break  
A woman's heart, or win one. They may scorn;  
But who minds that?

*Erminia.* Leave me.

*Maria.* And tell the countess  
You hasten to her presence?

20

## THE SIEGE OF ANCONA

*Erminia.* Is he there?

*Maria.* Who?

*Erminia.* Dull, dull creature!

*Maria.* The brave Marchesella?

*Erminia.* Are there none brave but he?

*Maria.* O! then, Stamura.

No: when he led her from the mole again,  
And she had enter'd the hall-door, he left her.

*Erminia.* I fear'd he might be with her. Were he with her,  
What matter! I could wait until . . Wait! why?  
He would not look at me, nor I at him.

*Maria.* No; I can answer for him. Were he born  
Under the waves, and never saw the sun,  
He could not have been colder. But you might  
Have lookt at him, perhaps.

*Erminia.* Not I indeed.

*Maria.* Few men are like him. How you hug me!

*Erminia.* Go . .

I will run first . . Go . . I am now quite ready.

[ACT V.] SCENE III. CHAMBER IN THE CONSUL'S HOUSE.

COUNTESS and ERMINIA.

*Countess.* The depths of love are warmer than the shallows,  
Purer, and much more silent.

*Erminia (aside).* Ah! how true!

*Countess.* He loves you, my sweet girl; I know he does.

*Erminia.* He says not so.

*Countess.* Child! all men are dissemblers:  
The generous man dissembles his best thoughts,  
His worst the ungenerous.

*Erminia.* If, indeed, he loves me . .

*Countess.* He told me so.

*Erminia.* Ah! then he loves me not.

Who, who that loves, can tell it?

*Countess.* Who can hide it?

His voice betray'd him; half his words were traitors . .

To him, my sweet Erminia! not to you.

What! still unhappy!

10  
[ERMINIA weeps.]

*Erminia.* Let me weep away  
A part of too much happiness.

*Countess.* I wish

One more could see it. From these early showers  
What sweets, that never spring but once, arise!

## DRAMAS AND DRAMATIC SCENES

[ACT V.] SCENE IV.

CONSUL *enters.*

*Consul.* Before you leave us, since you part to-day,  
From our full hearts take what lies deepest there,  
And what God wills beyond all sacrifice . . .  
Our praises, our thanksgivings. Thee we hail,  
Protectress! But can words, can deeds, requite  
The debt of our deliverance?

*Countess.* What I ask  
Should not infringe your freedom. Power is sweet,  
And victory claims something. I am fain  
To exercise a brief authority  
Within the walls, appointing you my colleague.

10

*Consul.* Lady! this very night my power expires.

*Countess.* And mine, with your connivance, shall begin.

*Consul.* Lady! all power within the walls is yours.

[ACT V.] SCENE V. ARCH OF TRAJAN ON THE MOLE.

CONSUL, MARCHESELLA, COUNTESS, SENATORS, &c.

*Consul.* We have no flowers to decorate the arch  
Whence the most glorious ruler of mankind  
Smiles on you, lady! and on you, who rival  
His valour, his humanity, his bounty.  
Nor are there many voices that can sing  
Your praises. For, alas! our poor frail nature  
(May it be seldom!) hears one call above  
The call of gratitude. The famishing  
Devour your bread. But, though we hear no praises,  
There are who sing them to their harps on high,  
And He who can alone reward you both  
Listens in all his brightness to the song.  
I do entreat you, blemish not your glory.  
No exercise of might or sovranity  
Can ever bring you such content again  
As this day's victory, these altar-prayers  
From rescued men, men perishing; from child  
And parent: every parent, every child,  
Who hears your name, should bless you evermore.

10

*Countess.* I find, sir, I must win you through your daughter.

20

*Consul.* The girl is grateful: urge her not too far:  
I could not, without much compunction, thwart her.  
Erminia! go: we meet again to-morrow.

## THE SIEGE OF ANCONA

*Countless.* Come hither, my sweet girl! Coy as thou art,  
I have seen one, once in my life, as coy.  
Stand forth thou skulking youth! Here is no sea  
To cover thee; no ships to scatter. Take  
This maiden's hand . . unless her sire forbid . .  
Holdest thou back? after confession too!  
I will reveal it.

[*To ERMINIA.*

30

And art thou ashamed?

*Erminia.* I am ashamed.

*Countless.* Of what? thou simpleton!

*Erminia.* I know not what . . of having *been* ashamed.

*Consul.* Antonio! if thou truly lovedst her,  
What, after deeds so valiant, kept thee silent?

*Stamura.* Inferior rank, deep reverence, due fear.  
I know who rules our country.

*Consul.* I, who saved her.

[*FATHER JOHN enters.*

*Father John.* What! and am I to be without reward?

*Consul.* Father! be sure it will be voted you.

*Marchesella.* And may not we too make our pious offerings,  
For such they are, when such men will receive them.

40

*Father John.* I claim the hand of the affianced. Girl!  
Shrink not from me! Give it to God!

*Erminia.* 'Tis given:

I can not, would not, will not, take it back.

*Father John.* Refractory! hast thou not dedicated  
To God thy heart and soul?

*Erminia.* I might have done it  
Had never this day shone.

*Father John.* And that youth's deeds  
Outshone this day, or any day before.

When thou didst give thy hand to the deliverer  
Whom God had chosen for us, then didst thou  
Accomplish his great work, else incomplete.

50

I claim to pour his benediction on you  
And yours for ever. Much, much misery,  
Have I inflicted on the young and brave,  
And can not so repent me as I should;  
But 'twas in one day only my device  
Ever wrought woe on any man alive.

[*PAOLUCCI enters.*

*Consul.* Who enters?

*Paolucci.* Who? The bridesman.

## DRAMAS AND DRAMATIC SCENES

*Marchesella* (*embracing him*). My father's! My brave friend!

*Paolucci*. Ay, thy grandfather's to boot.  
And there was one, about my age, before him,  
Sir Stefano, who wore a certain rose, 60  
Radiant with pearls and rubies and pure gold,  
Above the horse-tail grappled from the Turk.

*Marchesella*. We have not in the house that ornament.

*Paolucci*. I do believe he wears it in the grave.

*Countess*. There is a sword here bright enough to throw  
A lustre on Stamura. *Marchesella*!

*Marchesella*. Kneel, sir! [*He kneels to ERMINIA.*

*Countess*. Not there.

*Marchesella*. Yes, there; what fitter place?  
We know but one high title in the world,  
One only set apart for deeds of valour,  
And palsied be the hand that ill confers it. 70  
Here is the field of battle; here I knight thee. [*Knights him.*  
Rise, my compeer! Teach him his duties, lady,  
Toward the poor, the proud, the faith, the sex.

*Countess* (*smiling*). Stamura! would you enter now my service?

*Stamura*. Yes, lady, were you wrong'd, this very hour;  
Then might I better earn the bliss I seek.

## NOTES

### SECTION I. HEROIC POEMS

P. 1. **GEBIR.** The second edition (Oxford, 1803) instead of the first (London, 1798) is given in the present volume. When the Oxford edition was issued, the text had been carefully revised by Landor and his brother Robert, while new notes and the Arguments prefixed to each book removed much of the obscurity of the poem. The 1803 preface with variants from that of 1798 is as follows:

#### PREFACE.\*

It may possibly save some trouble, and obviate some errors, if I take a cursory review of my own performance. Not that I would prevent any other from [prevent others from 1798] criticising it, but that I may explain at large, and state distinctly, its origin and design. This Poem, the fruit of Idleness and Ignorance—for had I been a botanist or mineralogist it never had been written—was principally written in Wales. The subject was taken, or rather the shadow of the subject, from a wild and incoherent, but fanciful, Arabian Romance. On the shelf of a circulating library, I met with a Critique on the various Novels of our Country. Though the work itself had nothing remarkable in it, except indeed we reckon remarkable the pertness and petulance of female criticism, yet it presented to me, at the conclusion, the story of Gebirus and Charoba. [A poem, like mine, descriptive of men and manners, should never be founded totally on fiction. But that which is originally fiction may cease in effect to be so: the tears of Andromache are as precious as those of Sapphira. A poem . . . Sapphira, *only in 1798.*]

Not a sentence, not a sentiment, not an image, not an idea, is borrowed from that work. [Not . . . work *not in 1798*] I have availed myself merely of the names, and taken but few bare circumstances. I have followed no man closely; nor have I turned from my road because another stood in it; though perhaps I have momentarily, in passing, caught the object that attracted him. I have chosen [written in 1798] blank verse, because there never was a poem in rhyme that grew not tedious in a thousand lines. [My choice is undoubtedly the most difficult of the two: for, how many have succeeded in rhyme, in the structure at least; how few comparatively in blank verse. There is Akenside, there is, above all, the poet of our republic. But in most others we meet with stiffness instead of strength, and weakness instead of ease. I am aware how much I myself stand in need of favor. I demand some little from Justice; I entreat much more from Candor. If there are, now in England, ten men of taste and genius who will applaud my Poem, I declare myself fully content:

\* The former was incomplete, and was sent to the printer by mistake. Having been fairly written out, instead of another more enlarged and corrected and in several places blotted and interlined, it was hastily put into the press—which the author, from the distance of sixteen miles, and without any regular post, could not easily superintend. [L. *Footnote only in 1803.*]



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I will call for a division; I shall count a majority. My choice . . . majority, only in 1798 where the preface ends at majority. In 1803 it continues:]

In the moral are exhibited the folly, the injustice, and the punishment of Invasion, with the calamities which must ever attend the superfluous colonization of a peopled country. Gebir, the sovereign of Boetic Spain, is urged by an oath, administered in childhood, to invade the kingdom of Egypt. He invades it. Passions, the opposite to those which he has cherished, are excited by his conference with the queen Charoba. On the other hand, her apprehensions, of which at the first alarm she had informed her attendant Dalica, from whom, as having been her nurse, she implores advice and assistance, decrease at this interview with Gebir. But women communicate their fears more willingly than their love. Dalica, all this time, intent on one sole object, and never for a moment doubting that the visible perturbation of Charoba's mind proceeded, as at first, from her terrors, is determined to restore her tranquillity. She executes the plan which she had long been forming, nor discovers the love of Charoba but by the death of Gebir. [L.]

[END OF 1803 PREFACE]

A preface to "Gebir, Count Julian, and other poems" 1831, begins with the following statement about "Gebir" not reprinted:

Gebir was written in my twentieth year. Many parts were first composed in Latin; and I doubted in which language to complete it. I had lost the manuscript: finding it four years after in a box of letters, I reduced it nearly to half, inserting a few verses in some places to give it its proportions.

The work in which Lander met with the story of Gebirus was Clara Reeve's "Progress of Romance", Dublin, 1785. This contains "the History of Charoba Queen of Egypt" taken by Miss Reeve from Pierre Vattier's translation of an Arabic book said to have been written by Murtadi, son of Gaphiphe. The translator, born 1623, was physician to the Duc d'Orleans. Murtadi may be identified with a Shaikh Murtada-'d Din who died at Cairo in 1202. In bringing his Gebir from Boetic Spain Lander ignored all that was said about him by Murtadi or other Arabic writers. The most notable allusion to the invader of Egypt is to be found in Yakut al-Hamawi's Geographical Dictionary where Ibn Ufair is quoted as having said that Jubair al-Mu'tafiki (Jubair of the cities of the plain) was the man who first built Alexandria. Mr. C. A. Storey, Librarian at the India Office, to whom special thanks are due for evidence proving Jubair's identity with Lander's hero, gives in Arabic what Yakut said on the subject:

وقال ابن عَقْبَرِان اول من بنى الاسكندرية جُبَيْرُ الْمُؤْتَفِكِي

That this Jubair, *alias* Gebir, was prince or leader of Hyksos invaders seems not unlikely, but he cannot have come from Iberia. Queen Charoba's mother is said to have been a friend of Abraham's wife, Sarah. The name means in Arabic a carob bean, an emblem of Constancy. As regards Jubair there can be no doubt that Vattier, whose transliteration is often strangely incorrect, was wrong in reading the name as Gebir. The alchemist Gebir, praised by Roger Bacon and coupled by Ben Jonson with Raymond Lully and Paracelsus, was of course a very different person. Sidi Gebir el Ansari, whose name may

## HEROIC POEMS

be found in guide-books, as that given to a mosque and railway station near Alexandria, lived centuries after the age of Landor's Gebir.

Most of the following notes on *Gebir* are by Landor; a few have been added for the present edition. [W.]

### GEBIR: BOOK I.

l. 12. As stated on p. 1 *n.* the 1831 and 1846 *edd.* of *Gebir* began here. In a MS. note given by Landor to Miss Kate Field he said the first four words should be: "Hear ye the fate". (*Atlantic Monthly*, 1866, p. 548.) [W.]

l. 15 *n.* Landor here rejects Gibbon's more accurate statement that the "familiar appellation of Gibraltar (*Gebel al Tarik*) describes the mountain of Tarik". *Roman Empire*, vi. 356. [W.]

ll. 43-4. Sidad . . . Gad.] See Sale's translation of the Koran, Chap. LXXXIX, and his notes. The fabled city of Iram, said to have been built by Sidad (Shaddat) in the desert near Aden, was confounded by Landor with Gadir, the name given by Phœnicians to the city they built in Spain, now known as Cadiz. Greeks called it Gadeira; Romans changed this to Gades. See Ford's *Handbook for Spain*. [W.]

l. 67. According to Forster (*Landor: a Biography*, i. 84 *n.*), Landor held that Sir Walter Scott had imitated this passage in his description of Richard Cœur de Lion's hound. But it was Sir Kenneth's hound, not Richard's, who "thrust his long rough countenance into the hand of his master" (*Talisman*, Chap. 7). [W.]

l. 100. Therefor . . . 'tis untold.\*] the footnote, only in 1803, reads:

\* Of the words "*Therefor*" and "*Wherefor*" some apology is requisite for deviating from the received orthography—tho' I could quote the authority of Milton. It appears to me just as absurd (or even more so for the reasons I shall give presently) to write "*therefore*" and "*wherefore*", as it would be to write "*whereofe*" and "*whereine*". *Fore* must ever be a long syllable; how then is it to be managed in the words above? "*Fore*", if it existed any where, would be the comparison [*? mispr. for comparative*] of "*first*": but it exists only in the compound "*before*". Is it not strange to see two compound words, of which the latter half of each is so precisely similar, so utterly different in their origin, at least in this latter half? As *first* is a superlative which has neither a positive nor a comparative, so another word may be remarked which is itself a positive, and from the structure of our language, can have no regular comparative or superlative. I mean the word *free*. We have seen both in prose and poetry, *freer* and *freest*, and we have received them always as dissyllables. But these vowels cannot be disjoined. *Freer* cannot exist, in obedience to the genius of our language, nor *freest* as an adjective: tho' in the second person singular of the verb *free*, it may be used both in prose and poetry, observing that it can be no other than a monosyllable. Now I find myself, tho' I came upon it unaware, on the subject of orthography, I shall add a few words more, in which however I am not concerned. I must ask why *precede* and *exceed* are spelt differently in their termination from *recede*, and why they are not both spelt after the manner of the latter? I would also ask why we are so barbarously absurd as to continue the present mode of writing *height*. I know very well the origin of it: I know

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that it was in contradistinction to the passive participle or passive preterite, as we sometimes find it, *hight* (called). But as this preterite or participle is out of use, why may not the substantive and adjective, *hight* and *high*, acknowledge an unadulterated relationship? Can any thing be so absurd as to write *simile*, and to call it an English word? It would be really an English word, and would not *stand alone*, as it does at present, if it were written *simily*. I have thrown out these few hints that some man of learning may remove the anomalies of our language by attending to its analogies. But nothing can be done without consulting Milton: his words excel in orthography those of any other writer. If some are overloaded with consonants, we must attribute it to the stubbornness of the Press. [L.]

l. 127. *edd.* 1803, 1831 have footnote which reads:

\* It must be remembered that [It . . . that *om.* 1831] along [. Along 1831] the Mediterranean coasts the tides are sensible of hardly any variation. But the [The 1831] coasts of Egypt are so flat, particularly the most fertile parts, and [so flat, and 1831] the water so very nearly [so nearly 1831] on a level with them, ['em, 1831] that Tamar may be supposed to fancy it arising from spring-tide. Those who have ever from a low and even country looked upon the sea, will have observed that the sea [that it 1831] seemed higher than the ground where they stood. [L.]

l. 148. long shells explored \*] Footnote, only in 1803, reads:

I make no apology for the comparison. The *Scuttle-shell*, tho' the name be inharmonious and harsh, so as not to be admissible in poetry, is of an elegant form and of a brilliant whiteness. [L.] *The application of a remedy not unlike that here referred to is described in "Unexplored Baluchistan", by E. A. Floyer, 1882.* [W.]

l. 156. dove-color'd wave]. Lander told Forster that he had hesitated in determining whether the mantle or the girdle was to be dove-coloured; his doubts having arisen on recollecting that in Lucretius Roman ladies wear a vest of this kind. *thalassina vestis*, &c. (*De Nat. Deorum.* iv. 1123.) [W.]

l. 170. . . . shells of pearly hue\*.] Footnote, only in 1859 ed., reads:

\* W. Wordsworth borrowed this shell, and filled it to overflowing for the refreshment of the wayfarers in his "Excursion." The Lord of a Manor may wink at small encroachments on the common, but the Steward must note them in his book. [L.] See Wordsworth, "*Excursion*", iv. 1130 ff. and Lander's "Satire on Satirists". [W.]

l. 226. Footnote, only in 1803, reads:

\* "*Gone down the tide.*" By some strange blunder it was printed "*gone down to the tide*". No errors are so fatal as those which give a meaning, but give an improper one. If the *nymph* had merely gone *to* the tide, the narration of *Tamar* in all probability would not have ended—but she went *down* the tide, and consequently disappeared. Added to which, I dare not take such a liberty with a verse, even though the word should be useful and proper. The farthest that I have ventured, is, where the fastidious reader might make an elision, if he chose, in verse 190, "*If*

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*struggle* and equal strength, &c". But I believe I shall meet with no critic who will condemn this license. [L.]

### GEBIR: BOOK III.

l. 40 Gods thought otherwise.\*] Footnote, only in 1803, reads:

\* Let not this be considered as an imitation of the verse "*Diis aliter visum*". [*Æneid*, ii. 428.] There is no great merit in quoting old quotations, however apposite, and I am of opinion that this singular passage has generally been misunderstood. Among all the fooleries which men have combined in their ideas of a deity, can there be a greater than that the gods and mortals have a separate sense of right and wrong? Were it really the case, religious men would become daily less zealous, and the life of the wicked be but a game of chance; for, the virtues of the one party might not stand for virtues; nor the vices of the other be marked for vices. There was never a doctrine more calculated to make the generality of men despond, and to keep them dependent on the *δογματοῦργοι*. [L.] He may have invented this word: cf. *θauματοῦργος*. [W.]

l. 118. Footnote, only in 1803, reads:

\* "That radiant robe" of light; "unseam'd and undefiled", unbroken in its texture and pure in its essence. This is a personification of an oriental cast, in which the stars are represented as crowding round their monarch, the sun, and as receiving from him those marks of favor, which inferior princes receive from their Sovereign. The Symphony of the stars is so common a theme of the poets, that I shall say no more of it; their "short repose" is in consequence of the nearest attraction to the more powerful body. "And with slow pace return."

Tum vero quo cuique magis curvatus eundo  
Vertitur interior devexo tramite gyros,  
Et præceps rota vergit, eo magis impetis auctu  
Præterit, vacuumque fugâ elucatur in æquor.  
Lentus ibi ascensu labor et cunctantior actus  
Objecitur, donec jam largior orbita vastum  
Retulerit errorem.—[L.]

[Landor also quoted these verses in *Gebirus*, 1803, saying: "*Hæc longe meioribus, quam nostri sunt, exponamus.*" But he did not name the author.—W.]

ll. 184–222. [Forster thought it would be easy to recognize, among Gebir's ancestors, the wretch with white eyebrows (l. 184) as George III; the giant next him (l. 201) as William III; another wretch, who "sold his people to a rival king" (l. 215) as Charles II; and one whose spectral body showed space between purple and crown (l. 223) as Charles I (see Forster's *Landor: a Biography*, i. 91). Lest it might seem strange that the white-eyebrowed spectre should shriek beneath a sword engine-hung (l. 187) Forster explained that, by pretending the whole passage referred not to George III but to Louis XVI, Landor may have hoped to escape a prosecution. A State prosecution was never even threatened, but Leigh Hunt composed an imaginary indictment (see *Examiner*, May 11, 1833) in which Lord Waldegrave and the author of *Gebir* were charged with defamatory libel of their late sovereign, while Horace Walpole and John Murray were accused of slandering Frederick, Prince of Wales.—W.]

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### GEBIR: BOOK IV.

l. 44. drank \*] Footnote, only in 1803, reads:

- \* "Charoba, tho' indeed she never drank  
The liquid pearl, or twined the nodding crown, &c."

These verses allude to the history of Cleopatra. The first anecdote is well known: the second is less often mentioned, and perhaps less authentic. Antony was afraid of poison. Cleopatra, to prove the injustice of his suspicions, and the ease with which the poison might be administered, if such had been her intention, shook it, from the crown of flowers upon her head, into a goblet of wine which she had tasted the moment before, and which she instantly presented to Antony. Before he had raised it to his lips, she repressed him, she told him every thing, and established his confidence for ever. [L.]

l. 145. with simulated smile, constrain'd\*]. Footnote, only in 1803, reads:

\* This will be unintelligible to those who have never had an opportunity of observing the effect of the most powerful passions on the countenance; to those in particular who have never seen extreme sorrow aroused at the idea of ingratitude or injustice: the lips assume a strongly marked smile. The lips are the indicators of the temper only where there is genius and beauty, and never in brutes or brutal men, except when the whole frame is agitated by some *evil* passion. [L.]

l. 223. be with you peace" \*] Footnote, only in 1803, reads:

\* Such has been precisely the eastern salutation for several hundred and even thousand years, and amongst several millions of people. The word "*peace*" is mentioned first by the person who salutes, and last by the person saluted. Perhaps the original reason is, that in nations where hostilities were common, and almost perpetual, amongst innumerable tribes, it was requisite for men to declare, immediately, explicitly, at the very first motion, the very first breath, with what intentions and sentiments they met. This true principle of natural address, and in certain instances of genuine oratory, could not escape the notice of so accurate an observer as Livy. Above the flourishes of idle eloquence, he always puts the proper word in its proper place. For example. "*Sextus Tarquinius* sum: *ferrum* in manu est: *moriere*, si emiseris vocem." I need not remark how, in addressing a woman, he first appeals to her vanity, then to her fears; first announces his rank, secondly his resolution, but the most important words invariably take the precedence. I doubt whether any other writers would have chosen a similar speech for Tarquin; more so, whether any would have been contented with so little; most of all, whether any would have done so well. Shakespear is the only one that ever knew so intimately or ever described so accurately the variations of the human character. But *Livy* is *always* great. [L.]

### GEBIR: BOOK VI.

l. 151. Footnote, only in 1803, reads:

\* "*Unborn the maid*, &c." The story of the maid of Corinth is too celebrated for repetition. Drawing the lines of her lover's face against the wall, I have represented her as equally fearful of drawing them amiss,

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and of being discovered by his awakening. [L.] See Pliny, *Hist. Nat.* xxxv. 12. for the legend about the daughter of Dibutates the Corinthian potter. [W.]

I. 173. Etna rose to view.\*] Footnote, only in 1803, reads:

\* This when applied to Etna will not appear too hyperbolic for poetry. Virgil has said the like of a river. G. iii. 223.

"Non scopuli rupeque cavæ aut objecta retardant  
"Flumina, correptosque undâ torquentia montes." [L.]

[The reference should be to *Georgics*, iii. 253-4. For *aut* read *alque*.—W.]

I. 193. Footnote, only in 1803, reads:

\* "A mortal man above all mortal praise." Bonaparte might have been so, and in the beginning of his career it was argued that he would be. But unhappily he thinks, that to produce great changes, is to perform great actions: to annihilate antient freedom and to substitute new, to give republics a monarchical government, and the provinces of monarchs a republican one; in short, to overthrow by violence all the institutions, and to tear from the heart all the social habits of men, has been the tenor of his politics to the present hour. [L.]

I. 292. triumphs that proceed.\*] Footnote, only in 1803, reads:

\* The following verses, which in themselves are not perhaps worse than any others in the poem, were at first omitted; that too much might not be said on one subject, and that the just proportions of the book might be preserved.

"If Glory call ye, turn to Mercy's side,  
Ye sons of Gaul, for Glory waits ye there.  
Pale Monarchy flies past! her Asian vase,  
Graven with tigers linked before her car,  
And riot Loves, and Satyrs, crown'd with flowers,  
Round which whole nations reel'd away from Truth—  
Flaw'd with the spear, and on the sands reverst,  
Spills the slow poison that consumed the brave.  
Now, Youth exult! now, harass'd Age, repose!  
Yours are the rural Sports, unchill'd by Fear,  
Yours, Plenty, Peace, and Liberty, that loves  
The household gods, and late unsheaths the sword.  
Round every cottage, and thro' every wild,  
For you the vine her purple wreath suspends,  
The glaucous olive bears the cold for you.  
Lo! while Garumna dances in the shade, &c." [L.]

### GEBIR: BOOK VII.

II. 249-52. [Writing to Southey, October 31, 1799, Charles Lamb said: "I have seen Gebor (*sic*)! Gebor aptly so denominated from Geborish, *quasi* Gibberish. But Gebor hath some lucid intervals. I remember darkly one beautiful simile veiled in uncouth phrases about the youngest daughter of the Ark." The quotation from Landon follows. Various and conflicting accounts are given of the women admitted to Noah's ark. According to Vattier's translation of Murtadi (see above, p. 474), Philemon, an Egyptian priest, and his daughter were among those who found safety

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therein. After the deluge the daughter is said to have married Misraim, Shem's grandson. "Jewish fancy", Sir James Frazer says, "tricked out the story of the flood with many new and often extravagant details", such as the curious episode of Fortune and the Lady Misfortune. (See *Folklore in the Old Testament*, i. 143 ff.) (W.)]

### POST-SCRIPT TO *GEBIR*

LANDOR's "Post-script to *Gebir* with remarks on some critics" was one of the pieces in verse or prose which in 1800, after getting them printed with other matter at Warwick, he decided not to publish. Forster in *Landor: a Biography* (1869) gave extracts from the Post-script amounting to about a tenth of the whole. Fragments of it were used in imaginary conversations. Now for the first time it is published in full. The source, with in some cases the context, of quotations is now given within brackets, and a few notes are added. In other respects the "Post-script" appears in much the same form it had when leaving Mr. Sharpe's press at its author's native town. The main text, taken from two mutilated copies of the 1800 volume preserved in the Forster Collection at South Kensington, is as follows: [W.]

Ego potius tranquillè vivere desidero quàm ab adversariis victorias et tropæa reportare. *Linnaeus ad Gronovium.*

*GEBIR* in different quarters has been differently received. I allude not to those loyal critics, who, recently mounted on their city-war-horse, having borrowed the portly boots and refurbished the full-bottomed perukes of the ancient French chevaliers, are foremost to oppose the return of that traitor, whom, while he was amongst them, Englishmen called Freedom, but now they have expelled him, Anarchy: since, the very first *Reviews* of this Association were instituted, not merely for parade but for hostility: not for exercise, correctness, and precision, so adventurous and impetuous were these conscripts, but for actual and immediate battle. The *Critical* and *Monthly*, as being of the old establishment, are those on which at present I would fix attention. In respect to *Gebir*, the one perhaps is conducted by a partial, but certainly by a masterly, hand.<sup>1</sup> It objects, and indeed with reason, to a temporary and local obscurity, which I have not been able, or I have not been willing, or I have not been bold enough, to remove: but never on the whole, since it's first institution, has a poem been more warmly praised. The other's account is short: containing one quotation and two mis-statements. "That the poem was nothing more than the version of an Arabic tale; and that the author, not content with borrowing the expressions, had made the most awkward attempts to imitate the phraseology of Milton."<sup>2</sup>

The Review<sup>3</sup> is not before me. I believe I have softened, but I have not perverted, nor have I deteriorated his style. No man would make or meditate so rash and indefensible an attack, unless he were certain that, if not already stationed there, he could speedily drop into obscurity. I repeat to him in answer, what I before asserted in my preface, that, so far from a *translation*, there is not a single sentence, nor a single senti-

<sup>1</sup> [Southey reviewed *Gebir* in *The Critical Review*, September, 1799.—W.]

<sup>2</sup> [*The Monthly Review*, 1800, vol. xxx, p. 208.—W.]

<sup>3</sup> Review [=Reviewer, and in one copy so corrected.—W.]

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ment, in common with the tale. Some characters are drawn more at large, some are brought out more prominent, and several are added. I have not changed the scene, which would have distorted the piece, but every line of appropriate description, and every shade of peculiar manners, is originally and entirely my own.

Now, whether this gentleman has or has not read the poem, whether he has or has not read the romance, his account is equally false and equally malicious. For the romance is in english, therefor he could have read it; the poem is in english, and therefor he could have compared it. There is no disgrace in omitting to read them: the disgrace is, either in pretending to have done what he had not done, or in assuming a part which he was incompetent to support. But there is a disgrace in omitting to read Milton; there is a disgrace in forgetting him. The critic has not perused or not remembered him: it would be impossible, if he had, that he should accuse me of borrowing his expressions. I challenge him to produce them. If indeed I *had* borrowed them, so little should I have realized by the dangerous and wild speculation, that I might have composed a better poem and not have been a better poet. But I feared to break open, for the supply of my games or for the maintenance of my veteran heroes, the sacred treasury of the great republican. Although I might enjoy, not indeed the extorted, but the unguarded praise of an enemy, if my vanity could stoop so low and could live on so little,—of an enemy who, throughout so long a journey, and after so many speeches, and those on such various occasions, pertinaciously took me for Milton—I will add, for the information of my young opponent, what a more careful man would conceal, but what in his present distress will relieve him greatly, that this, which amongst the vulgar and thoughtless might currently pass for praise, is really none at all. For, the language of *Paradise Lost* ought not to be the language of *Gebir*. There should be the softened air of remote antiquity, not the severe air of unapproachable sanctity. I devoutly offer up my incense at the shrine of Milton. Woe betide the intruder that would steal it's jewels! It requires no miracle to detect the sacrilege. The crime will be found it's punishment. The venerable saints, and still more holy personages, of Raphael or Michael-Angelo, might as consistently be placed among the Bacchanals and Satyrs, bestriding the goats and bearing the vases of Poussin, as the resemblance of that poem, or any of it's component parts, could be introduced in mine.

I have avoided high-sounding words. I have attempted to throw back the gross materials, and to bring the figures forward. I knew beforehand the blame that I should incur. I knew that people would cry out "your burden was so light, we could hardly hear you breathe, pray where is your merit". For, there are few who seem thoroughly acquainted with this plain and simple truth, that it is easier to elevate the empty than to support the full. I also knew the *body* of my wine, and that years must pass over it, before it would reach it's relish. Some will think me intoxicated, and most will misconstrue my good-nature, if I invite the Reviewer, or any other friend that he will introduce,—but himself the most earnestly, as I suspect from his manner that he *poetizes*—to an amicable trial of skill.—I will subject myself to any penalty, either of writing or of ceasing to write, if the author, who criticizes with the flightiness of a poet, will assume that character at once, and, taking in series my twenty worst verses, write better an equal number, in the period of twenty years.



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I shall be rejoiced if he will open to me any poem of my contemporaries, of my English contemporaries I mean, and point out three pages more spirited, I will venture to add more classical than the three least happy and least accurate in *Gebir*.

In challenging a comparison the discriminating will remark, that more expertness is used than bravery. They will certainly acquit me of presumption, altogether, and judge from the character of the person thus addressed, that the champion opposed to me will not be the stoutest or most dexterous, but the heaviest or most shewy, and will readily agree that I have little cause to tremble, when probably I shall find in array against me the *Sovereign* of Mr. Pybus, or a work no less patriotic, the labor of a worthy clergyman, and in praise of better things,—to wit—*bank-notes and strong-beer*.<sup>1</sup>

Many will think that I should have suppressed what I have said; but let them recollect that, amongst those ancient poets who contended for the public prize, each must not only have formed the same determination, (for defects are not usually compared with defects, but are generally contrasted with beauties) but have actually engaged, and that too more openly and personally, in a still more strenuous competition. If my rights had not been refused me, I should not have asserted my claims. Rambling by the side of the sea, or resting on the top of a mountain, and interlining with verses the letters of my friends, I sometimes thought how a Grecian would have written, but never what methods he would take to compass popularity. The nearer I approached him, tho' distant still, the more was I delighted. I may add,

O belle agli occhi miei tende latine!  
 Aura spira di [da] voi che mi ricesa,  
 E mi conforta piu piu [pur che] m'avvicine.

Tasso, *Gierru. liberata* [vi. 104.].

Several of these sketches were obliterated, still more laid aside and lost; various ideas I permitted to pass away, unwilling to disturb, by the slightest action, the dreams of reposing fancy. So little was I anxious to publish my rhapsodies, that I never sate down in the house, an hour at once, for the purpose of composition. Instead of making, or inviting, courtship, I declared with how little I should rest contented. Far from soliciting the attention of those who are passing by, *Gebir* is confined, I believe, to the shop of one bookseller, and I never heard that he had even made his appearance at the window. I understand not the management of these matters, but I find that the writing of a book is the least that an author has to do. My experience has not been great; and the caution which it has taught me lies entirely on the other side of publication. Before I was twenty years of age I had imprudently sent into the world a volume,<sup>2</sup> of which I was soon ashamed. It every-where met with as much commendation as was proper, and generally more. For, tho' the structure was feeble, the lines were fluent: the rhymes shewed habitual ease, and the personifications fashionable taste. I suffered any of my heroes, the greater part of whom were of a gentle kind, to look on one

<sup>1</sup> ["The Sovereign", a poem addressed by Charles Small Pybus, M.P., to the Emperor Paul, and "The Hop-Garden", by Luke Booker, LL.D., were noticed in *The Monthly Review*.—W.]

<sup>2</sup> *The Poems of Walter Savage Landor*, London, 1795. [W.]

## HEROIC POEMS

side thro' the eye of Pity, on the other thro' that of Love; and it was with great delight, for I could not foresee the consequences, that I heard them speak or sing with the lips of soft Persuasion. So early in life, I had not discovered the error into which we were drawn by the Wartons.<sup>1</sup> I was then in raptures with what I now despise. I am far from the expectation, or the hope, that these deciduous shoots will be supported by the ivy of my maturer years. But, without any boast of prudence, I have hung up a motley and poultry skin for my puppies in their snarling playfulness to pull at, that they may not tear in pieces a better and costlier one on which I desire to rest.

After all, I do not wonder that they barked at *Gebir*—he came disguised and in tatters. Still there was nothing to authorize the impertinence with which the publication was treated by the Monthly Reviewer. These are not the faults which he complains of; tho' these might, without his consciousness, have first occasioned his ill-humour. I pity his want of abilities, and I pardon his excess of insolence. The merit is by no means small of a critic who speaks with modesty. For, his time being chiefly occupied, at first, in works fundamentally critical, at least if we suppose him desirous to *learn* before he is ambitious to *teach*, he thinks when he has attained their expressions and brevity, he has attained their solidity and profoundness. He must surely be above what he measures, else how can he measure with exactness? He must be greater, *ex officio*, than the person he brings before him; else how can he stigmatize with censure, or even dismiss with praise?

These illusions are indeed so pleasant that to part with them voluntarily is deserving of great applause. In many so strong is the fascination as not to have been broken even by personal attempts at original composition: not tho' the author has grasped even the isolated works of sublime imagination: tho' sinking thro' the dearth of conception, or lost in the deserts of enquiry: tho' pursued by the aggravating hisses, and assailed by the intolerable stings, of obloquy, scorn, and contempt. It is enough if he can enclose in his flimsy web, what, confident as he naturally is, he would be hopeless of reaching in it's flight. Such is the production of these miserable insects, *a month in generating, a moment in existence*. Miserable do I call them! alas, for the wise and virtuous, alas, for human nature! Tho' Justice, in descending on the world again, has given it a partial revolution, so that some who were in sunshine are in shade—some of the highest and most prominent—yet, when I cast my eyes immediately around me, and can discern what passes both in public and in private, I find too often that those are the least miserable who occasion the most misery. For, when any one has done an injury, the power, that enabled him to do it comes back upon the mind, and fills it with such a complacency, as smooths away all the contrition that the action of this injury would have left. And little power is requisite to work much mischief.<sup>2</sup>

Flies and reviewers fill their bellies while they irritate; both of them are easily crushed, but neither of them easily caught. They lead pleasant lives in their season. The authors who can come into a share of a monthly

<sup>1</sup> Wartons [Thomas Warton (ob. 1745), and his sons, Thomas Warton, author of *History of English Poetry*, and Joseph Warton, editor of Pope's Works.—W.]

<sup>2</sup> [Here in 1800 was printed, perhaps owing to an error of the press, an "Ode on Power", for which see p. 493.—W.]

## NOTES

publication, are happy as play-wrights who manage a theatre, or as debtors who purchase a seat in our excellent house of Commons.

They in what shape they choose,  
Dilated or condensed, bright or obscure,  
Can execute their airy purposes,  
And works of love or enmity full-fill.

[Milton, *Par. L.*, i. 428 seq.]

They hunt over domains more extensive than their own, trample down fences which they cannot *clear*, strip off the buds and tear away the branches, of all the most promising young trees that happen to grow in their road, plow up the lawns, muddy the waters, and when they return benighted home again, carouse on reciprocal flattery. Men of genius, on the contrary, may be compared to those druidical monuments, stately and solitary, reared amidst barrenness, exposed to all weather, unimpaired, unaltered, which a child perhaps may move, but which not a giant can take down.

I should rest awhile here, if my sole or even principal object were chastisement or correction. But I intend to give advice, and I hope instruction. It is possible too that I may present an opportunity of making some reprisals. For, having overthrown the works of an enemy, and offered him battle on *my* ground, I now venture forth and offer it on *his*. Let him detect any error of judgment, or any corruption of taste, in plans and observations entirely new, as mine are, and I will forgive him the blunders which he has committed, for the most part rather thro' stupidity than haste, and without the excuse of novelty.

It is the custom of such people, and a very convenient one it is, to speak in general language: it saves them much trouble, and gives them much importance. In passing sentence they are chancellors at once, they would become mere barristers by examination and enquiry. It has been observed, I think, that almost every writer has taken up some word or other which he cherishes with peculiar fondness. The word "*considerable*"\* is the favourite here: it is the stoutest ally of ignorance and indifference, and is the most insurmountable enemy of acuteness and precision. "*This volume possesses considerable merit.*" Such decisions have I often witnessed on productions the most strongly marked—decisions not very improper, tho' rather too favorable, for poems like *Leonidas*,<sup>1</sup> &c.—where the faults are rare and the beauties faint, but where is an even tenor of language, by courtesy and common acception held poetic, and an equal dilation of appropriate thoughts, hardly anywhere trivial and no-where exquisite. But in works of stamp and character, would it not improve the public taste much more, if in general a few short passages were selected, and the defects and excellencies pointed out. Somewhat should be allowed rather above desert than under it, unless the boon be withheld to check the first prancings of presumption, wantonly and dangerously pushing on, ungoaded by injury or severity.

\* "*Considerable*."—Perhaps it never occurred so often in the same space as in the first twenty pages of the "*Life of Mary Wollstonecraft*"—not seldomer, I believe, than seventeen or eighteen times—This I wonder at, extremely, as few writers are by habit and course of study less vague and indefinite than Godwin. [L.] William Godwin's "*Memoirs*" of Mary Wollstonecraft were published in 1798. [W.]

<sup>1</sup> ["*Leonidas: a Poem*", by Richard Glover, 1770.—W.]

## HEROIC POEMS

But particularly should evidence and instances be adduced where accusations of plagiarism are preferred. Plagiarism, imitation, and allusion, three shades, that soften from blackness into beauty, are, by the glaring eye of the malevolent, blended into one. For the instruction of the learner, lines should be drawn between them by the dispassionate critic.

I shall exemplify my idea in passages which, I apprehend, have not hitherto been remarked, from two poets the most regular and accurate. In comparison with others, they seem greater than they really are: their lustre is clear and pure, but borrowed and reflected. Such are Racine and Pope. Opening a translation of Montaigne, I found, within few pages, two sentiments which the latter, I think, has taken and used. They are both quotations: but as they come so near together, and as Pope was a reader of modern more than of ancient literature, I am of opinion that he is indebted for them exclusively of Montaigne.

Why may not the goose say thus. "All the parts of the universe I have an interest in: the earth serves me to walk upon, the sun to light me &c. is it not man that treats, lodges, and serves me." B 2, ch. 12. [Montaigne, *Essays, Apology for Raimonde de Sebonde.*]

Seas roll to waft me, Suns to light me, rise,  
My footstool earth—

[Pope, *Essay on Man*, i. 139, 140.]

\* \* \* \* \*  
While man exclaims, "see all things for my use,"  
"See man for mine," replies a pamper'd goose.

[*Ibid.*, iii, 45, 46.]

Now, the former part of this quotation being set apart from the remainder, and differently applied, is rather in favor of my opinion than against it.

"The extremities of our perquisition all terminate in a mist, where, as it is in charts, all that is beyond the coasts of known countries is represented to be taken up with marshes, impenetrable forests, deserts, and places uninhabitable."

[Montaigne, *Essays, Apology for Raimonde de Sebonde.*]

The verses that correspond with this I feel a strong conviction are in Pope,<sup>1</sup> but I have looked for them in vain: however, that I may do no injustice to our poet, as in the course of my argument it will appear that I am little inclined to do, I shall pass over this, which has fallen of itself, and examine only the former charge. We have seen that taking the thoughts, and even the expressions, he has divided and disposed them in a manner quite different from the original. Now, the man who steals a bag of peas, and scatters them in his garden, is no less a thief than if he kept them in the bag and hid them in his chamber; but the criminal laws, and\* those of which we are speaking, are widely different in this particular. A theft which comes under the cognisance of the former is not excused nor palliated by the use to which the thing stolen is converted: in the latter, you may steal wherever you find it convenient,—on subscribing to these conditions. First, that the property stolen be not the principal and most conspicuous part of your composition: and secondly,

\* The law of plagiarism is somewhat on the Spartan model. You are punished not because you *steal*, but because you are detected, thro' want of spirit and address, in carrying off your booty. [L.]

<sup>1</sup> [*He presently found a parallel in Swift, see below, p. 495.—W.*]

## NOTES

as others are to enjoy it, and not the mere carrier, that it loose nothing of it's weight or of it's polish by the conveyance. Nothing is more polished than the style of Strada.<sup>1</sup> Let us see.

"Neque enim ulli patientius reprehenduntur quam qui maximé laudari merentur."  
[Famianus Strada, *Prolusiones*, Oxon., 1745, p. 170.]

Here Pope, who comes again as a plagiarist, makes atonement for it by his terseness.

"Those best can bear reproof who merit praise."  
[Pope, *Essay on Criticism*, l. 583.]

I beg pardon for one more quotation; I shall instance in this a poet seldom read, tho' of a vigorous mind and lively imagination.

When needs he must, yet faintly then, he praises,  
Somewhat the deed, but more the means, he raises,  
So marreth what he makes, and praising most dispraises.  
*Personification of Envy*, by Phineas Fletcher. ["Purple Island", vii. 66.]

It is unnecessary to retrace the celebrated character which Pope has drawn of Addison, or to hesitate, as we shall feel inclined to do, in the deliberation, whether it most excels in height of colouring or in accuracy of design. But it may be questioned whether he could have succeeded in so nice a resemblance unless he had applied the colors which he found prepared by Fletcher. The figure drawn by Fletcher does him credit; but leaves him little higher, we see, and little more noticed, than he would have been without it: while, assisted by these lines, the character drawn by Pope—tho' Horace is more insinuating, and Persius more important, who sometimes rivals even Virgil himself in the dignity of expression and sublimity of sentiment—is enough to rank him above any other satirist in ancient or modern times. Indeed, thro' the whole of this department, he adds the observation of Donne to the vivacity of Ariosto, and gives to the sword of Juvenal the point of Boileau.

I have not exceeded here the bounds that I proposed to myself, since it became me to shew that my animadversions on Pope, arose not from any malignity, but purely from a wish to enlighten my critic by elucidating my argument.

Let us now examine Racine, and that not in places where it is indifferent whether he has borrowed or otherwise, but in the two most admirable passages of all his works.

Je crains Dieu, cher Abner, et je n'ai [n'ai point] d'autre crainte.  
[Racine, *Athalie*, Act I. sc. i.]

This very celebrated verse is taken from Godeau.<sup>2</sup>

Qui cherche vraiment Dieu, dans lui seul se repose.  
Et qui craint vraiment Dieu, ne craint rien autre chose.  
[A. Godeau, *Poesies Chretiennes*, Paris, 1660-3.]

Et lave dans le sang le fer ensanglanté.  
[Racine, *Britannicus*, Act. IV, Sc. iii.]

<sup>1</sup> [Landon cannot have noticed that the words attributed to Strada, professor of Rhetoric at Rome, were quoted from Pliny the younger, *Epistola*, vii. 20.—W.]

<sup>2</sup> [The same parallel in a verse by Antoine Godeau, bishop of Grasse and Vence, was again noticed in Landon's *Commentary on Memoirs of C. J. Fox*, ed. 1807, p. 166, and in the imaginary conversation between himself and the Abbé Delille.—W.]

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This lies on the boundaries of plagiarism, but belongs to imitation; for, the scene and action (and consequently some of the principal words) are varied. I shall present the counterpart in the language of Mr. Potter.

Wide thro' the house a tide of blood  
Flows where a former tide had flowed.

Æschylus. *Choephoreæ*. Ep. 2 [l. 636, Potter's translation].

I could produce from the Tragedies of Racine, many more verses in the same predicament. Indeed it may be said of him, that, wherever you trace the steps of genius you loose the vestige of originality; for, wherever he is great, he is great by the existence of others. Those who have borrowed the most have always been treated the best: whether it be, that men are gratified by their own ingenuity in finding out what they imagine is hidden from their neighbours, and the good humour resulting from it expands itself all around and easily remounts to it's source; or, by indulging malignity in the discovery of any thing which lessens the merits of their superiors, they feel a quiet composure and plenary satisfaction.

In France and Germany, men of talents are received with cordiality by their brethren—In England, if their brethren look upon them, it is with grudging eye; as upon those no otherwise connected with them than to share their fortune. There it is thought that *genius* and *wit* enhance the national glory—in England, the acquisition of *sugar* and *slaves*. There, performances of literary merit find their utmost value: more than their sterling *weight* is taken into consideration; an addition is made for *fashion*. And, if we look a century back we shall find that in our own country, too, poetry in particular, while it was current, rose marvellously above it's level. In contemporary authors we still read the praises, of Parnell, of Mallet, of Ambrose Philips, and of many others, inferior even to those; and Johnson has written the *lives* of several, whose productions would hardly gain admittance in the corner of a provincial news-paper. The biographer himself, who, whatever may have been his taste, is too weighty to be easily reprehended, seems often to rest with the greatest complacency on poets the most inelegant and feeble. One would think that, in his estimation, Collins and Gray are no higher than Addison and Pomfret.

Mentioning our celebrated Essayist, it must be observed, I mention him not in that character; tho' even there, where indeed he is perfectly *at home*, I am more disposed to commend the cleanliness of his dishes than the flavour of his meat. His success, like that of most men, is the result of keeping *within* the scope of his abilities. He had wit, yet he never could have been a Molière; and he was penetrating in enquiry and skillful in argument, yet he never could have been a Beccaria.<sup>1</sup> He is cool and dispassionate: he is therefor a good observer and a bad poet. There is something, it must be acknowledged, inexpressibly charming in the manner of his narration: there is the slyness of Cupid, and the sweetness of the Graces. This sweetness, in the affairs of a public life, was turned to win the hearts of the rich and profligate; and this slyness, in the affairs of a private one, to undermine the rising reputation of his friends, and to hoard up treasures of wealth, which Ambition, pursuing him into his family, forbade him to enjoy.

<sup>1</sup> [Marchese Cesare Beccaria-Bonesana (d. 1794), whose book *Del delitto et pene* flew triumphantly, Lecky says, over Europe. (*Rationalism in Europe* i. 363.)—W.]

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While Boileau<sup>1</sup> was attacking, in Quinault and others, men of more lively fancy than his own, Pope was very well contented to place himself lower than Addison.

"The French and we still change; but, here 's the curse,  
They change for better and we change for worse."

Dryden, *Prol[ogue] to Span[ish] Friar*.

The poets of that country, *now*, support the imbecility of each other by mutual embraces: we, on the contrary, waste our little strength in personal animosities.

In looking over the page I have finished, I find there several *proper names* with which my critical pupil may at present be unacquainted. The reading, and afterwards giving an account, of them, may serve as a task during his next monthly vacation. For his further improvement, I shall take him on a short excursion: but, if we happen to find any other young critics *out of bounds*, I must advise him beforehand rather to attend my trial of them, than to assume my powers, or exercise my mode of punishing. I hope to deter others from error, by the outcry, which undoubtedly will be raised, of chastized temerity; and for the sake of examination, I seize upon the two that attempt to push foremost in the paths of criticism. One,<sup>2</sup> whether from pride or modesty, takes the greatest pains to conceal the evidence of the religion in which he was educated. In the account of his life, which he is reported to have written, no mention is made whatever of the faith which he is said to have abjured: he there descends, as the name, it is observed, announces, from an *Italian* family. He is one of the children of Israel, nevertheless, as is also announced by the name D'Israeli. I mark this circumstance not by way of reproach, for in the number of my acquaintances there is none more valuable, there is not one more lively, more inquiring, more regular, there is not one more virtuous, more beneficent, more liberal, more tender in heart or more true in friendship, than my friend Mocatta<sup>3</sup>—he also is a Jew—and because I see no important differences in religions if they produce the same effects—I merely bring it as a contrast, in this respect, to the other critic.<sup>4</sup>

The other, who is backward in giving his name, declares himself, at almost every movement, a gentleman and a *christian*. The christian seems *abyssinian*: the gentleman *gasconades*. Such, in effect, is the fierce "Pursuer of Literature". In consideration of his quality, his papers shall be observed first. If any one of these shall be found sufficient to

<sup>1</sup> [Among the writers attacked by Boileau in his *Satires* were Philippe Quinault, (ob. 1688), Jean Chapelain, the Abbé Cotin, and Georges de Scudéry.—W.]

<sup>2</sup> [The one was Isaac D'Israeli, whose early writings Landor was about to criticize with ruthless severity. Nearly forty years later the author of *Curiosities of Literature*, &c. expressed in a letter to Landor a high admiration of his writings. "I have been", he said, "your constant reader . . . All that you have written has been masterly." There is reason to suspect that Mr. D'Israeli never read the "Post-script to Gebir".—W.]

<sup>3</sup> [Mr. Isaac Mocatta, to whom Landor showed proof sheets of the "Post-script", urged him not to publish it and, in a letter dated December 5, 1800, thanked him for having complied with this request. In the following July Landor learnt that Mocatta was dead.—W.]

<sup>4</sup> [The other critic was the anonymous author of "Pursuits of Literature, a satirical poem", published in instalments 1794-7 and not generally known till later to have been written by Thomas James Mathias.—W.]

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condemn him, *capitally*, the trial, of course, will cease. Godwin, in "*The walk of a man of talents, and of a man without talents, from Temple-bar to Hyde-Park-corner*",<sup>1</sup> had said of the former, that "he consults by the aid of *memory* the books he has read, &c." To which the Critic has, with malice, not indeed much aforethought, replied, that "a man of talents never reads in the streets". Now Godwin had inserted the word *memory* to make it impossible, as he had reason to think, for any one to stumble into this mistake. This alone is sufficient to shew the validity of such a man's censure, and the acuteness of his *judgement*; another is requisite to set in a proper light the object of his applause, and to estimate the delicacy of his taste. His language is,

"Bion or Moschus have never exceeded these lines, I think they have never equalled them." [*Pursuits of Literature*], p. 147, 6 Ed.

Ἄ χάρις εὐγενέων, χάρις ἡ βασιληίδος ἀρχᾶς,  
Δῶρα τύχας, χρυσᾶς Ἀφροδίτας καλὰ τὰ δῶρα,  
Πάνθ' ἅμα ταῦτα τέθνακε, καὶ ἦνθεν μόρσιμον ἄμαρ,  
Ἡρώων κλέ' ὄλωλε, καὶ ὤχετο ξυνὸν ἐς Ἀἶδαν.<sup>2</sup>

Here\* there is not a single verse, not a single expression, not a single word, that merits the slightest approbation. Let us analyze the whole. The word *χάρις*, which has a most extensive signification, serves decently well for "*the boast*" of heraldry "*the pomp*" of power.

But there is a distinction in the english which in the translation is lost. This however I shall not insist upon, weightily and with stress, being of opinion that the word *pomp* in the original is, at least, as applicable to *heraldry* as to *power*; but I am also of opinion that neither of these words is adequately represented in the Greek. Why not *α* after the second *χάρις* as well as after the first?

The first *δῶρα* without a particle, and the next with one, on the strength, I presume, of it's adjective, are awkward in the extreme. The syllable *as*, occurring three times, without any necessity, and without the intention of giving any force, I am certain that Bion or Moschus would have waved. Greek poets are so fond of this epithet *χρυσᾶς*, that I should be sorry to take it away from them, but I shall say that any one would have preferred

Καλὰ τὰ δῶρα τύχας, Ἀφροδίτας καλὰ τὰ δῶρα.

Should critics object that *καλὰ* is more applicable to the *δῶρα* Ἀφροδίτας than to the *δῶρα* τύχας, I should be inclined not only to question it, and, according to it's enlarged acceptation, to defend the elegance of each expression, but to reply that *χρυσᾶς* seems here to lie on the waste, and

\* *Venus Aurea* and *Venus aversa* are put in contradistinction; because the front alone, in the Grecian statues, and that not universally, was gilded; the back of the head displaying to advantage no such decoration. The wealthier brides in Greece, even still, as travellers inform us, gild their faces on the day of marriage. [L.]

<sup>1</sup> [William Godwin's essay so entitled was included in *The Enquirer, or Reflections on Education, Manners and Literature*, 1797. It was harshly dealt with in notes to "*Pursuits of Literature*", dialogue iv.—W.]

<sup>2</sup> [From the translation, by William Cook, Cambridge Professor of Greek, of Gray's "*Elegy*". His rendering of this quatrain and the extravagance of Mathias's praise of it were the subject of comments by De Quincey not less scathing than Landor's. (See De Quincey, *Works*, 1863, xi. 100.)—W.]



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to be common both to 'Αφροδίτας and τύχας. In the third line three theta's with a tau between them—what a sound!

But what shall we say of this pompous eulogium on verses, the first of which is *indistinct*; the second *monotonous*; half of the third a wretched *expletive*; half of the fourth the *same*, with the addition of one false quantity. So much for the versification.

Οὐτὲ φυτῶν τοσσόνον, ὅσον περί πλέγματι γαθεῖ.

[Theocritus, *Idyl* i. 54.]

A verse of Theocritus which the Editor has thus translated, "*Vel (nec) fructus vineæ tantum quantum opere suo delectatur*"—but which may be construed less paraphrastically for the Pursuer—"he is not so much pleased with the *stamina* as with the *composition*" of the verses. For we shall find on comparing them with the original, in Gray, that they present a very *faint* idea of *his* meaning, and substitute no very brilliant one of his own.

The boast of heraldry, the pomp of power,

And all that beauty, all that wealth e'er gave,

Await alike th' inevitable hour.—

The paths of Glory lead but to the grave!

The grand reflection in the fourth line, after the unusual and solemn pause in the third—ὄλωλε indeed! If we were to hear any thing of the "*heroes*", we should have heard of them in their proper place, above. They are entirely out of their sphere in the room of this awful close, of this general grand reflection. Perhaps the whole province of translation has never produced so starveling a scion from so vigorous a root.\*

I have done with the *Pursuer*, and I open *Vaurien*<sup>1</sup>—a word which may serve both for the title of the hero and for the character of the book. To avoid all appearance of fastidiousness, I shall not object to such affected words as *senility* &c.—nor to *who* instead of *whom*, *he* instead of *him*, *drove* instead of *driven*, &c. Emily the heroine of the Romance, we are informed, "could give no satisfactory reason why she should prefer perfumes to ordure." [*Vaurien*, ii. 22.] She uses this expression to elucidate a matter of choice; and a most elegant one it is, in the mouth of a young lady. It unites, indeed, the lively remark of Vespasian, much heightened and far more striking, divested of its positiveness, with all the

\* I beg to add one observation more, as I may not have again so good an opportunity. Dr. Johnson says, "the four stanzas beginning '*Yet even these bones*', &c., are to me original: I have never seen the notions in any other place." [Johnson, *Lives of the Poets*.] Now the *notions* are in Swift, "With regard to fame there is in most people a reluctance and unwillingness to be forgotten. We observe even among the vulgar how fond they are of an inscription over their grave."

—A passage in Swift which is deserving of remembrance, since it is a passage in which he is amiable. I lament not so much this oversight, as that so little praise is awarded to a poem, which is not only an honor to our language, but which, as competitors with the moderns of other countries, or even with the ancients, we should select the first; and which, had the author not listened to an injudicious friend, who was vain enough to imagine he had made a grand discovery in shewing that, instead of *Stanzas*, it might be called an *Elegy*, and caused to be admitted in the room of a proper close, a wretched thing called an epitaph, destroying by this the unity of the piece, would have been the most perfect, as it is the most generally engaging, of poetical compositions. [L.]

<sup>1</sup> *Vaurien, or sketches of the times*; in another ed. *Vaurien, a satirical novel*, by Isaac D'Iraeli, 1797. [W.]

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dispassionate suspense of the natural historian, who indulges his nightly meditations, and pursues his acute research, in the philosophical city of Edinburgh. We see how a lady who is brought before us as a model of delicacy acquits herself. The author also makes a man whom he holds up to our ridicule, speak justly and sensibly in favor of the Jews. Let it pass. But I will not admit that "*every government must be good which is supportable*" ([*Vaurien*,] p. 282, v. 2). For every thing must be supportable, which has been, and may indefinitely be, supported. Now, the Turkish, the Moorish, and Irish governments—but, one of them is past. "*Like Virgil, as your Addison says, the fellow tosses his dung about him with some effect.*" Addison's is nonsense, and so is this, but this is not Addison's. Virgil, tossing the dung about with some effect, would be doing no more than any common farmer; for, whether tossed by him or by Virgil, we must naturally suppose that the dung would have some effect.

[And oft, in Persian bowers (as evening falls)]

"*On Turkish platforms, in Tartarean halls.*"

[*"Poetical Essay"* in "*Romances*", by Isaac D'Israeli, 1799, ll. 91-2.]

Tartarean is, or ought to be, exclusively the adjective of *Tartarus*. *Tartar* is used both as substantive and adjective: it is properly the latter; for, when we say a Tartar, the substantive *man* is understood, unless preceded by some other substantive; as, "that horse is a *tartar*,"—which plainly shews that we assume a kind of licence when we use it absolutely as a substantive. At all events, ought not *Tartarus* to have an adjective of its own.

"*Profound their seas, and deep their pearl-beds rise.*"

[*Ibid.*, l. 155.]

Who has ever heard of any thing rising deep?

*He meets his peers, and blames the loitering way  
Making such little speed since yesterday.*

[*Ibid.*, l.] 183.

When he had reason, apparently, to blame them for going so far before him; they having journeyed ten days which seemed to him only as one.

The light waves [oars] dash the cool lake of Cashmere.

\* \* \* \* \*

[A thousand youths, a thousand damsels pair]

*Who by their true loves' black eyes sweetly swear.*

D'Israeli, *Mejnoun and Leila*, ll. 19-22.]

Here are long syllables where should be short. In strong and vigorous verses the *fore-feet* may sometimes be a little impeded, but, if *time* be our concern, we would rid the hinder quarters, as much as possible of incumbrance. The words "*cool lake*" and "*black eyes*," pronounced as they must be, if any respect be had to the rythm, produce a most ludicrous effect.

"[The full moon hung over the tent . . .] Nothing moved but the gliding shadows."

[*Ibid.*, p.] 71.

What made the shadows glide then?—I am so fatigued with transcribing, tho' indeed I have transcribed very few comparatively of the passages I had marked, they generally being false grammar, that I shall only advise Mr. D'. to correct at least the latter of these faults, before he passes sentence in so flippant a manner on men of superior genius.

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"Our hero," and "our lovers" are terms which should never be employed in any impassioned description or in any serious narrative. They destroy at one breath the most brilliant enchantments of fiction. The author attributes to a boy and girl\* the invention of the arts, and most of them are discovered in the space of a very few hours. There never was a greater absurdity, either in Spanish poetry or Flemish painting: and yet this is the author to whom the "*Monk*" appears to have been planned by a child. It is probable that my opinion of the "*Monk*", respecting it's faults, is nearly the same as it's Author's. But there are passages both of surprising beauty and exquisite design. I abominate ghosts and goblins, yet there is something in "*Alonzo the Brave*"† that not only disarms one of frowns but seduces one into terrors: and as to the "*Exile*",† we have not a poet left amongst us who has hitherto shewn it's equal.

Far different from such a pure and animated composition are those I have just reviewed. With the finery and affectation there is also in the

\* But tho' a boy and girl could invent all the arts, in as little time as is requisite to exhibit a puppet-shew, yet Anacreon could not compose his own poems. These were the works, Mr. D. [Israeli] insinuates, of the Editor—whom he familiarly calls Henry Stephens [*Mejnoun and Leila*, p. 148 n.]. Here let me inform this gentleman that, tho' Scholars have sometimes taken this liberty, it is not allowed to other folks. He might as well call Cicero *Vetch*, and Fabius Maximus *Broad Bean*. Either Henri Etienne, which was his name, or Henricus Stephanus, as he wrote it in latin, is the proper term. We cannot suppose that, coming over to England, he would have called himself Henry Stephens. The same advice, a little varied, must be given to another writer. Why should *Des Cartes* be still *Cartesius* in an english page? Why should the reverend Gentleman make an apology for inventing the words *philosophist* and *philosophism*; when the apology was made and the words invented, in french, at least, more than a century ago. If any were requisite, it would be on the score of redundancing, since *sophis* and *sophism* serve equally well. [L.]

[In "The Lovers, or Origin of the fine arts", included in Isaac D'Israeli's "Romances" (1797), Amarillis traces her lover's shadow, and there is a note referring to the story of the Corinthian maid in Pliny's "Natural History". The "reverend gentleman" who apologised for inventing words may have been the Rev. Henry Kett, quoted in O.E.D., s.v. *philosophism*.—W.]

† Yet the "*Exile*" has it's faults. The metre, so admirably well chosen,—for our ordinary elegiac is rather solemn than plaintive,—is not equally well maintained. The usual and expected variation of cadence, from *eleven* syllables in the first to *ten* in the second line, is broken twice or thrice. The word "*hour*", sometimes a dissyllable in Shakespear, is singularly unfortunate, being used in this manner by the vulgar. "*Spires*" is drawn out so, too. It would have been better if the metre had been infringed at once, than partially defended by unskillful custom. "*Bowers*, *towers*, are monosyllables in verse. But a sound, which, in the middle of a line, may be deemed too feeble to support itself, may however be found sufficient at the close. The Italians, whose ear is so accurate, have not only admitted this fact, but admitted it as a principle. In "*mio, desio*" &c. that which any-where else has the power of simply one syllable, at the conclusion forms *invariably* two.

I have ventured, on this consideration, to place the name "Amphyllion" at the conclusion of a verse [*Phocæans*, l. 387], and am not without hope that it will make a good defence. I thought that I was doing it but justice, in conferring on it rank and power neither more nor less in an english iambic than it would indisputably claim in it's native greek. Added to which I was countenanced and supported by a modern verification, in numbers and discipline conformable to our own. [L.]

<sup>1</sup> ["Alonzo the Brave" and "The Exile" were among the poetry in Matthew Lewis's novel of *The Monk*.—W.]

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language of this author<sup>1</sup> the coarseness and vulgarity of a prostitute. The warmer descriptions, in which he is fond of indulging, are gross and heavy. You are not permitted to remain at a distance, where the fancy may pry securely, but instead of the soft indistinct indescribable ideas, the various and evanescent shades,—which lest your breath should scatter, you breathe softly, timidly,—you are dragged reluctantly forward, you must examine the very pulse and panting, the very sweat and pores, of passion. The shew-man's glass is held close before your eye; the *catalogue of Sundries* is commenced; and attention, which staggers, is excited and held up by perpetual jerks of flippancy. In this exhibition, his hero and heroine learn a notable lesson from a pair of swans, which, tho' simple in itself, is made intricate and perplexing by the peculiarity of the preceptors, and, to be rendered practically instructive, requires a new arrangement. But the author is determined to lose no opportunity of imitating and amplifying. A couple of tame rabbits would have attended him at home on reasonable terms, and have instructed his pupils just as well, yet he could not refrain from going out of his way and consulting the sacred swans. Sacred I call them; for none can ever have been more so than those under the genius of Buffon. The poet of France, who neither says too little nor too much, and says every thing better than any other could say, should have protected them from this unseasonable intrusion. Compare the description of the natural historian with that of the Romance writer. Compare the poetry of the latter with that of Mr. Lewis. Instead of a whole that is graceful and compact, and clothed in simple words, but elegant, free, and flowing, we have here an ill-concocted mass, which has gathered in it's formation some glittering pebbles, only to increase it's unevenness and throw sufficient light on it's deformity. The abrupt transposition and whimsical arrangement of extracts often beautiful, reminds me of a certain old gentleman who cut into pieces two or three fine mirrors for the purpose of panneling a water-closet. I shall conclude with one short observation: that, the thoughts of other men which are taken and expressed on the spot, are very different from those which have lain sometime, and by degrees been mellowed in the memory. They are rather, for the most part, contortions than combinations. If Genius be absent, it is only the maturity of time that can give form and facility.

<sup>1</sup> [Meaning Isaac D'Israeli, to whose *Romances*, 1799, Landon again refers. In that of "Lycidas and Amaryllis" Buffon's description of the swan is quoted in a note.—W.]

### [END OF THE POST-SCRIPT TO *GEBIR*]

The main subject matter of Landon's "Post-script to Gebir" ends here. Beneath the passage given on pp. 483-484 from "work much mischief" to "exposed to all" was printed with a brief introduction "Ode on Power". Since this would seem to have no direct bearing on the context it is now printed separately, being as follows: [W.]

### ODE ON POWER

Those who in "*Poems from the Arabic and Persian*" have found me so faithful a translator, will be pleased, I hope, with a version of an ancient Greek Dithyrambic. [L.]

"Power discharges the mulct which Remorse should pay. Men look towards Power, and already have made atonement. In every shape, in

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every mode and color, Power is before them whether they sleep or wake. Even at the feasts of Love he sits as sovereign. He enters; you cannot behold him—but harken! the music sounds! sing ye! sing in harmony. He is seated and is not discovered. He departs, and the lamps are extinguished. Tho' the guests, and even the master, are ignorant of it—perhaps many months and years,—it is Power who has given the last and highest, the most permanent and yet most intoxicating, gratification. Yes! wretched mortals, every other ceases when predominance declines. In your outward habits and gross experience, Power is the associate of Violence and Fear. Pardon me, great Gods, if I utter the forbidden!—It is Power, at whose feet, in secret, Love is prostrate: it is Power at whose absence he incessantly repines. It is Power whose mysterious name, tho' suppliant, he dares not pronounce; for he believes it would shake his bright abodes, and subvert their most deep foundations. When Power departs from Love, Love transforms himself and vanishes. But when Power departs from Hate, she retains her form, she exalts her stature, she exasperates her features: the object of her violence still is nigh, but still is beyond her reach. Dragging the chains of Fate, and mocked by Phrenzy, in the wild rotation of imaginary pursuit she makes no progress. Again she darts forward; shall she never seize her prey? Better have been held eternally in the irons which she has loosened, than struggle with so much labor, so much pain, to the utmost (and alas, impassible) boundaries that separate earth from heaven. Ye Gods! that inhabit those regions, and govern these, hold, I beseech ye, that demon from my house. And ah! my beautiful Atthis, ah! never depart from my side. Tho', by bathing so many hours of spring in the fountain of the Graces, I ever am chilled and torpid, or faint and feverish—thirsty from draughts too sweet, and blinded with excess—yet I adjure thee, Atthis, by Pan and all the Goddesses—go not away, tho I slumber! A kiss from another on thy lips, dear Atthis, would cover with briars the resting-place of my soul. It might flutter for ever round, but could alight no more. On thy lips, it would utterly efface all the pleasures, that Love, in those exquisite tablets, holds out to Memory: nor could the waters of Lethé, sprinkled over my temples by heroines the daughters of Gods, whether by Antiopé, or by Helen, or by the tender-hearted mother of Perseus,—nor could poppies from the gardens of Persephoné, poppies, the gales of which are among the blessings of Elysium—in a hundred years of wandering, do away that one kiss. Alas! nor the cup of Hebé; twined around with amaranths, and bright with immortality. Son of Latona, thou art happiest of all the Immortals, not that thou knowest song or that thou knowest fate, or indeed that arrayed in transcendant glory thou guidest the jewel'd car of day; but that amidst the very heights of heaven, in the pure serenity of thy unrivalled course, thou feelest, and thy ambrosial steeds feel too, the gentle agitation of thy ruling rein. It is this that sheds soft light; the rest is impetuosity and heat. O may I also, suspended, as I have been, on the wings of extacy, feel under my panting bosom, as I descend, the buoyant consciousness of deep security."

[END OF THE ODE ON POWER]

## HEROIC POEMS

### [ADDENDA TO POST-SCRIPT]

[Among the *Addenda* in the volume containing *Post-script to Gebir* is the following correction of an error on p. 485.—W.]

This volume has pretty well escaped the errors of the press: but the author thinks it unfair to overlook some passages which may be less satisfactory to the reader. Tho' the copies have long been printed off, he determined that they should not be given to the public till he had solved that question in particular which relates to the second quotation from Montaigne [p. 13]. The beautiful idea which it exhibits, he feels a satisfaction in not having insisted on as a mark of Pope's imitation. It is, however, to be found in an author, he will not say whose works have been printed and bound up with (for that alone could create no confusion) but whose works are read and compared with, and whose studies and opinions, affectations and antipathies, are very much the same with Pope's. It is in Swift.<sup>1</sup>

So Geographers in Afric maps  
With savage pictures fill their gaps;  
And o'er unhabitable downs  
Place elephants for want of towns. [L.]

[Swift, *Poetry: a Rhapsody.*]

[Of another *Note* at the end of the 1800 volume the greater part was reproduced in the 1803 edition of *Gebir*, and the two first paragraphs are all that need be given here. They are as follows:—W.]

RESIDING many miles from the town where *Gebir* was printed, and without the advantage of an established post, the Author was unable to superintend the press. In consequence of this, the errata, marked and unmarked, are numerous. Besides, the Preface sent was incomplete. Another more correct was blotted: hence the mistake. But the greatest fault was the result of his own irresolution. In Book 7 the following lines were written—not without alterations since—but at the moment of sending them to the Printer, when the Author was leaving the country, the boldness of personification made him drop them. They have left an abruptness, much heightened by two typographical errors.

"Against colonization in peopled countries. It's success mere chance. All nature is favorable to equality. Dissuades from repletion. Abhors a void." [L.]

[The above passage within " " differs but slightly from the beginning of the *Argument* prefixed to Book VII of *Gebir*, 1803 (see above, p. 48). The remainder of the 1800 *Note* consists of twenty-nine lines of verse. Of these the first six = ll. 8–13 in Book VII, *Gebir*, 1803, and had appeared in the 1798 *ed.* The remaining twenty-three lines were rejected in 1798 but inserted with one notable variant in the 1803 *ed.*; where = ll. 14–36 (see above, pp. 48–49). In l. 18, instead of "stream far off", the 1800 *Note* has "distant stream".—W.]

<sup>1</sup> [Landon, in his second imaginary conversation between Johnson and Horne Tooke, pointed out that the original of Swift's simile is to be found in Plutarch's life of Theseus, *ad ini.*—W.]

### [END OF ADDENDA TO POST-SCRIPT]

P. 56. CRYSAOR. A passage in Diodorus (iv. 156) was the only conceivable source found by Sir Sidney Colvin for such a myth as Landon had in mind when composing this poem. It is just as likely, however, to

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have been suggested by the account Apollodorus Atheniensis gave of the Chrysaor who with Pegasus sprang from Medusa's blood when Perseus beheaded her. The same Chrysaor became the father, Apollodorus said, of Geryon whose cattle were carried off by Hercules. Landon when he read Justin at Oxford may have noted his statement: "*saltus vero Tartessiorum in quibus Titanas bellum adversus deos gessisse proditur*", and have taken something from each of the three authors named. For other references see W. Bradley's *Early Poems of W. S. Landon*. Writing to Landon in 1824 Wordsworth said that, some years before, he had been struck by this "piece on the war of the Titans", but whether Landon's Chrysaor was a Titan is open to doubt. In l. 89 he is described as last of the race of earth-born giants. Some of the ancients failed to distinguish between giants and Titans, and Landon may have done the same. [W.]

1. 41. The following note in the 1802 ed. was not reprinted:

\* V. 41. *Henceforth let merchants value him, not kings.* It may seem contradictory that merchants should be mentioned here, when in verse 166 it is expressly said

"Not ever had the veil-hung pine outspread  
O'er Tethys *then* her wandering leafless shade."

But foreign merchants are not necessarily understood. Those who cannot disengage the idea of slave-merchants from the Europeans in Guinea, may still recollect that there were some native ones in that country antecedent to our own, and that the princes themselves sold their prisoners to any of the neighbouring tribes. It does not require the practice of navigation to make or sell slaves. The petty princes of Hesse and Hanover have within our own memory committed this outrage on humanity, like their brethren the petty princes of Negroland; with this one difference—that the former calculated how much more valuable the cargo would be to the taskmaster if employed in the ruin and slaughter of those whom he had rendered his enemies, than in merely tilling the earth like the African, and therefor set a greater price on the service of a few years, because the service was *summary*, than their brethren in Negroland usually do on a gentler and less degrading one for life.

This poem describes a period when the insolence of tyranny and the sufferings of mankind were at the utmost. They could not be so without slavery; and slavery could not generally exist without some sort of barter. Merchants then were necessary. It appears that Chrysaor, wicked as he is represented, had no personal share in its propagation. He encouraged it. But, a Sovereign who is powerful enough, either by the fears or affection of his people, to abolish from amongst them this inhuman traffic, and who makes not one effort, uses not one persuasion, for the purpose, deserves the execration which followed, and the punishment which overtook Chrysaor. Every man, instead of waiting with awe for some preternatural blow, should think *himself* a particle of those elements which Providence has decreed to crush so abominable a monster. [L.]

P. 62. FROM "THE PHOCÆANS". In the 1802 ed. the following introduction was prefixed to the first fragment of the poem:

The Phocæans were a nation of Ionia, who founded several cities, in

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Italy, in Sicily, in Corsica, and in Gaul. Their war with a prince of the latter country, where they afterwards built Marseilles, is the main subject of this poem. The circumstances described in the following extracts are historically true. On leaving Phocæa, which Harpagus, the general of Cyrus, was besieging, and who, afraid of driving them to despair, is said to have connived at their departure, they threw into the sea a mass of burning iron, and swore that, until it should float, inextinguished, on the surface, they would never return. Their bravery in the cause of liberty, they thought, would entitle them to the protection of the Grecian states. But, what they in vain expected from their allies, was afforded them at the court of Arganthonius in Spain. In their voyage to Gaul they were attacked by Carthaginians, whom, tho' unequal in number of ships, they totally defeated. This gives the poem its first important movement; but as there is no allusion to it here, it is sufficient just to mention it. The whole of their history, that is extant, may be comprised in a very few lines. I shall be able to blend with it some actions [*so in errata*] of other nations, with which tho' they were relatively, they were not immediately concerned. These actions will promote the catastrophe, and heighten the interest [*so in errata*], of the poem. But, I have not perfected my plan. It even is possible that the greater part of the *first* extract may be rejected. This, instead of a reason for withholding it, is a very sufficient one, with me, for its insertion. The celebrated historian of the *decline and fall of the Roman Empire* has informed us how many times he recommenced that work, before he acquired the *key and tone* most proper for his performance; and we all recollect the story of a painter, no less celebrated, who exhibited one of his pictures for the express and sole purpose that the public might mark it's defects. For my part, I wish to ascertain not merely whether the poetry be good, but whether it be wanted—whether so much of the Iberian affairs be proper in this place, on any condition? For the *second* I make no apology. Unless as an extract from an unpublished poem, it requires from me less solicitude than any thing else that I have ever written. The remainder I shall not continue, till I can visit the country where the scene is laid: since, for works of this nature, not poetry alone, but chorography too is requisite. [L.]

It should be clear from the above introduction that, although the adventures of the Phocæans in Gaul were to be the "main subject" of Lander's projected poem, these are not dealt with in the 1802 "extracts". Referring, however, to what was then in print Sir Sidney Colvin said that it "tells of the founding of the colony of Massilia by emigrants of that [the Phocæan] race". Mr. Bradley<sup>1</sup> has pointed out that it does not do so; nor is there any evidence that the "main subject" was ever handled in Lander's verse. In "Pericles and Aspasia" there is a narrative in prose of adventures of the Phocæans, including the foundation of Massilia, but not their sojourn in Spain. Herodotus is cited as an authority and it was from him, rather than from Justin, that Lander got most of the material used in his poem. [W.]

P. 91. GUNLAUG AND HELGA. In Lander's Preface to "Simonidea" 1806, he said: "The Story of Gunlaug he [the reader] must have found in Mr. Herbert's translations from the Icelandic, a work which it is impossible

<sup>1</sup> *Early Poems of W. S. Lander*, by William Bradley, 1914.



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to read without improving the taste and warming the imagination." In a note appended to a metrical translation in "Select Icelandic Poetry", 1804, the Hon. and Rev. William Herbert gave "a brief account of the history of Rafen and Gunlaug, one of the most entertaining old Icelandic works", and from this Landor took most of his material. For the episode of Hjalmar and Ingebiorg—Landor's Ingebiorn (*ll.* 95–130)—see Herbert's translation in the same volume from "Hervarar Saga", and his note on the song of Asbiorn the Proud from Orms Storolfsonar Saga for the allusion (*ll.* 396 *ff.*) to that hero's fight with a Jotun. Gunlaug and Rafen are said to have met at Upsala (*l.* 155) during the reign, A.D. 993–1024, of Olaf, King of Sweden.

P. 91. *l.* 1. Sophia. [This lady was the eldest daughter of John Venour of Wellesbourne whose wife was a sister of Dr. Walter Landor, the poet's father. Married in 1790 to John Shuckburgh, it was to her that the earliest of Landor's English poems was addressed. See "To a lady lately married", reprinted in *Appendix* from the volume published in 1795. Mrs. Shuckburgh died a widow in 1848. W.]

Major variants from 1806 text are given below:

*Between ll. 80–1 of 1806 text 1831, 1846 edd. insert 32 ll. as below:*

Mosses he knew of every race,  
And brought them from their hiding-place,  
And mingled every sweet-soul'd plant  
On mountain-top, or meadow slant,  
And checker'd (while they flowered) her room  
With purple thyme and yellow broom.

There is a creature, dear to heaven,  
Tiny and weak, to whom is given  
To enjoy the world while suns are bright  
And shut grim winter from its sight . . . 10  
Tamest of hearts that beat on wilds,  
Tamer and tenderer than a child's . . .  
The dormouse . . . this he loved and taught  
(Docile it is the day it 's caught,  
And fond of music, voice or string)  
To stand before and hear her sing,  
Or lie within her palm half-closed,  
Until another's interposed,  
And claim'd the alcove wherein [wherein 1846] it lay,  
Or held it with divided sway. 20

All living things are ministers  
To him whose hand attunes the spheres  
And guides a thousand worlds, and binds  
(Work for ten godheads!) female minds.  
I know not half the thoughts that rose,  
Like tender plants neath vernal snows,  
In Helga's breast, and, if I knew,  
I would draw forth but very few.  
Yet, when the prayers were duly said  
And rightly blest the marriage-bed, 30  
She doubted not that Heaven would give  
To her as pretty things as live.

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*l. 91. 1806 has footnote, om. 1831, 1846:*

"*Blissis bar.*"—I am forced to adopt here the oldest and best manner of spelling. In future I shall employ it without force. It is impossible, that one *s* following another should *make* a separate syllable, though it might be the *sign* of one. Such contractions are not less absurd than those ridiculed by Dean Swift, and yet they are common in our poets.

*Between ll. 274–5 of 1806 text 1831, 1846 edd. insert 12 ll. as below:*

Pray'd not to issue forth so soon,  
But eat and drink and sleep till noon;  
And mention'd other valiant lords  
Who dozed thus long upon their swords,  
Yet ne'er had suffer'd gash nor prick,  
Nor bruise, unless from hazel-stick.  
He was persuaded; for his brain  
Floated in fry [fiery 1846] floods of pain,  
From hopes, three long long years afloat,  
Now, by one evil turn, remote.  
He was persuaded; for he knew  
Whose was of all true hearts most true.

10

*l. 398. In footnote 1831 has after fabulous. the following addition:*

In the north at all times have existed men of enormous stature. We ourselves have seen them from Ireland; our fathers have seen them, our children will see them. That the number was much greater formerly cannot be doubted; but it must always have been very disproportionate to that of ordinary men. These would fear them, lie in ambush for them, persecute them, and, whenever they could do it with advantage, combat them, until, where their numbers once were formidable, not a single one remained. Where they were fewer, as they were in Ireland, their alliance would rather be sought against a common enemy, and they would be objects more of curiosity than of terror. In peaceful times their stature and strength would, after a few generations, diminish from inactivity; and mothers at last would produce creatures of nearly or quite the common size; yet occasionally one resembling the old stock would reappear.

P. 103. CORYTHOS. This poem was first written in Latin and so published with title "Corythus sive mors Paredis atque Ænones" (*sic*) in "Idyllia Quinque", 1815. No ancient writer seems to have told the story exactly as Lander does, but almost every detail and allusion in "Corythos" might have been taken from one or other of various extracts in Bayle, *s.v.* Ænone. Though Lander had most likely read Ænone's letter to Paris in Ovid's *Heroides* when at Rugby, the reply of Paris "as feigned by Sabinus" may have been unknown to him till he found in the great Dictionary a quotation from it coupling Xanthos and Simoeis (*cf.* "Corythos", ll. 55–6). Ænone's skill in prophecy (see "Corythos", ll. 13 *ff.*) is described by Bayle with a reference to Apollodorus. The account of her death given by Quintus Celeber and quoted by Bayle differs widely from the statements of better known authorities but is nearly the same as Lander's; and this with other evidence may warrant the belief that here as elsewhere Lander owed much to Bayle.

The English version on pp. 103 *ff.* was recast and so published in three

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parts—the third part with a new title—in 1859. This later text is given below. Parts I–II, reproducing the substance of *ll.* 1–331 and 335–423 of 1847 text, are as follows:

### CORYTHOS.

#### [FIRST PART.]

CENONE had been weeping, but the blast  
Bitterly cold had dried her tears, for high  
Upon the mountain stood she, where the grass  
Was short and dry, and where the fir-tree cones  
Roll'd as the whirlwind rusht along the down.  
Thence she beheld the walls and temples doom'd  
So soon to fall, and view'd her husband's roof,  
(Hers he was once, altho another's now)  
And call'd their Corythos from out the wood.

“Go,” said she, “go, my child! there is at Troy  
One who, without thy mother, may love *thee*.  
Thy father lives . . . alas! lives unaware  
How few before him lie his destined days:  
For now from Lemnos Philoctetes comes  
And brings with him the deadly shafts bequeath'd  
By Hercules, wherewith, the Fates have sung,  
Paris must perish and the city fall.  
Hated thou wilt not be by her he loves,  
Altho no child she ever bore to him  
And thou art mine, if thou canst but delay  
The hour foredoom'd: he may remember days  
Of other times, and how serene they were,  
Days when the poplar on its bark retain'd  
Two names inscribed by him, and when invoked  
Was Xanthos to bear witness to his vow.  
When his lost son hath saved him, and he knows  
He may not be ungrateful, but become  
The kinder father for unkindness past.”

She mingled kisses with o'erflowing tears,  
Embraced him, then consigned him . . . not at once . .  
To Agelaos: he was oft recall'd,  
And urged with admonitions fresh and fresh  
To keep as distant as was possible  
From wave sail-whitened and insidious shore,  
And every spot where Argive rampires rose.

Downward, thro crags and briars they wend their way.  
Fixt to the place, she heard not long the shout  
Of Corythos, nor outcry of shrill birds  
He pelted, whooping; then she turn'd around  
Toward her mountain home, and thus exclaim'd . .

“Mountains and woods, the birthplace of my child,  
I see ye yet! he, dearer to my eyes,  
Is lost to them! Paris, once gone, return'd  
No more to me! alas! nor love remains  
Nor pledge of love! not only have I lost  
Him who might bring again to me past hours

## HEROIC POEMS

By countenance, by mien, by sound of laugh,  
By words persuasive, when presaging fear  
Darkened my brow, that cause was none for grief,  
I have lost here . . . how little if success 50  
Follow the loss! . . . all solace, all support!  
All things beside are just the same around.  
Xanthos and Simöis tremble at the touch  
Of early morning; then approaches me  
Tenedos, one unbroken mass distinct,  
And sidelong surges overleap the cliffs.  
I am changed nothing; nothing can I change:  
Such is the life of Nymphs; it must not cease,  
Nor must the comeliness of youth decay.

Wretched! what look I back on? that frail gift 60  
And fugitive, which others grasp, I mourn.  
Cenone! O Cenone! beauteous once  
He thought thee; he whom thou wilt ever hold  
Beauteous and dear, now sees thee like the snow  
That lost its colour in a southern gale.

How easy is it to snap off the bud  
Of tender life, and sow upon a breast  
Laid open ineradicable cares!  
How soon droops youth when faith, that propt it, fails!  
How often in her anguish would the maid 70  
Recall irrevocable hours, and grieve  
Most for the man whose future grief she sees!

Asteropè, my sister! happy thou  
In him who loves but one! canst thou believe  
That Æsacos and Paris are cognate?  
But him the mild Arisbè bore; and him,  
Born of a furious River, Hecuba.

I envy not alone the happier wed,  
But even the wretched who avoid the light,  
The unmarried too whose parents turn'd aside 80  
Their nuptial torch, and widows o'er whose beds  
Black wreaths are drooping; for the pang that death  
Inflicts, time may, tho time alone, assuage.

Where Nile besprinkles from his lotus-cup  
The nuptial floor; where sacred Ganges rolls  
Alike inscrutable his vaster stream,  
If Memnon's mother sheds ambrosial tears  
Before the sun arises; if, ye maids  
Of ocean, in the refuge of your caves  
Ye daily hear your Thetis wail her loss, 90  
Shunning wise Glaucos, deaf to Triton's shell,  
To Doris, and the Nymphs that wait around;  
If maids and matrons wail'd o'er Hector's corse,  
Mangled, and stretcht upon a tardy bier,  
Hector was stil Andromache's, as when  
He drave before him the Achaian host,  
As when he tost his infant to his crest  
And laught that Hector's child could ever fear.

## NOTES

What fault, ye Gods, was mine, unless to love  
 And be deserted, and to pass my nights 100  
 Among the haunts of beasts, where wolves and bears  
 Break my first slumber, and my last, with howls,  
 And the winds roar incessant from above?  
 Perhaps the Gods hereafter may look down  
 With gentler eyes, nor deem my fault so great.  
 Howe'er it be, may Corythos be blest  
 With other days, with better than pursuit  
 Of stag, or net thrown over birds when driven  
 By cold and hunger to scant oats unhous'd . .  
 O may they grant him happier, and forbid 110  
 That children suffer when their sires transgress.'

Meanwhile the youth was stopping near the walls,  
 And stood there wondering that e'en those, so vast,  
 So lofty, had resisted such a host  
 Under so many tents on all sides round.

"But where is that old figtree? where the scene  
 Of Hector and Achilles face to face?  
 Where that of Venus when she drew the cloud  
 Around my father to preserve his life?"

Such were his questions, siezing the guide's hand, 120  
 Hurrying him onward, and entreating him  
 Forthwith to lead him into Troy itself,  
 Even into Priam's house. Thus Agelaos  
 Represses him.

"Thy mother's sole command  
 Was *Onward! strait to Helena's abode.*"

An aged man, who heard the two converse,  
 Stopt them.

"O Dardan" cried the impatient boy,  
 "Say where dwells Helena?"

With sterner voice

"Go," said the Dardan, "the destroyer's court  
 To all is open . . there it lies: pass on." 130  
 The youth threw instantly both arms around  
 The old man's neck, and, "Blessed" he exclaim'd,  
 "Blessed, to whom my mother's injuries  
 Are hateful! It is virtue so to hate  
 The wicked Spartan. Here none other house  
 Than Priam's will I enter, where with his  
 Abides my father, where Andromachè  
 Prostrate on earth bemoans her husband slain,  
 While that bold wanton, fearing neither Pan  
 Nor Zeus, with busy needle works, I ween, 140  
 For other temples golden tapestries,  
 Or twitches the shrill harp with nail of Sphynx."

Many, as they were speaking, past them by.  
 One woman, pausing, askt them if the ships  
 Could be discern'd from Ida whence they came,

99, ye . . . was] so in corrigenda, was ever in text.  
 helm MS. emendation.

117 face . . . face] helm to

## HEROIC POEMS

And whether favorable were the winds  
 For their departure: to the eld she spake,  
 But gazed upon the youth: he saw her cheeks  
 Redden and pale: his guide too, not unmoved,  
 Thought, if in Ilion be such beauty, who 150  
 Would turn a glance elsewhere, tho all the Gods  
 And all the Goddesses might promise more?  
 Now saw the youth, nor had he seen til now,  
 The maidens following her; their vests succinct,  
 Their hair close-braided; faultless all in form,  
 All modest in demeanour. Not so fast  
 The motion of his heart when rusht the boar  
 Into his toils, and knotty cornel spear  
 Whiz'd as it struck the bristles, and the tusks  
 Rattled with knashing rage thro boiling blood. 160  
 Whither were going they, she gently askt.  
 "To where Assaracos and Ilos dwelt,"  
 Replied the elder, "where dwells Paris now."  
 Then she, "The way is safer shown by us,  
 And sooner will ye find him when he leaves  
 The citadel. At early dawn he heard  
 A clamour from the coast; and soon a skiff  
 Was seen: an old man landed; one alone  
 Came with him; 'twas Odysseus; more behind.  
 Soon roam'd the sailors, culling on the coast 170  
 Bay and verbena; soon was every prow  
 Glimmering with these unhop'd-for signs of peace."  
 Shaking his head, the Idæan answered thus.  
 "'Twas surely Philoctetes who arrived.  
 The arms he bears were those of Heracles,  
 And now the bow of Nessos, and the shafts  
 Infected by the Hydra, come against  
 The falling city of Laomedon."  
 Struck by the words she heard, the more she wisht  
 To hear, the quicker went she on, and bade 180  
 Her damsels hasten too: she did look back,  
 Yet hasten'd. The Idæan strangers moved  
 Tardily now thro crowds who stood before  
 The house of Hector: there they stood; there came  
 Widows and maids and matrons, carrying  
 Honey (the outraged Manes to appease)  
 And children on their shoulders, who lookt up,  
 Stretching their eyes, stretching their bodies out  
 To see their equal-aged Astyanax.  
 The older and the younger wept alike 190  
 At the morn silence: all things were laid waste  
 Around the roof-tree of their hero's house.  
 The palace now they reach where Paris dwelt;  
 They wonder at the wide and lofty dome,

149 Redden and] First red, then *M.S. emendation.*  
*Mania Dardanides nuper nova fecerat Iliu.*—W.]  
 Hercules in text.

162 Ilos [cf. Ovid, *Fasti*. vi. 419,  
 175 Heracles] so in corrigenda,

## NOTES

The polisht columns and the brazen forms  
 Of heroes and of Gods, and marble steps,  
 And valves resounding at the gates unbarr'd.  
 They enter them. What ivory! and what gold!  
 What breathing images depicted there!  
 Dædalos had enricht the Cretan king 200  
 With divers; and his daughter when she fled  
 With Theseus, who had slain the Minotaur,  
 Brought part away within his hollow ship;  
 And these were Helena's: a scient hand  
 Drew her, the fairest, foremost into light  
 Among the girls she danced with, while the Gods  
 Of heaven and ocean gazed on her alone.  
 Above them sate the Sire of all, and nigh  
 She who on Cypros landed from her shell;  
 Curl'd conchs less bright the round-eyes Tritons blew. 210  
 Helena sent for Paris: what had said  
 The shepherd she related, but one fact  
 Repressing . . who the mother of the boy,  
 And whom the boy resembled. Such was once  
 Paris, the guest of Sparta; but ten years  
 Had cull'd and carried off the flower of youth.  
 She thought not in these moments of his flight  
 Inglorious from the spear of Diomed,  
 Of nearer peril thought she; he, reclined  
 Upon his purple couch, her fear controll'd. 220  
 "No Philoctetes is arrived, afar  
 Sits he, alone upon the Lesbian rock,  
 Heavy with mortal wound; a wing drives off  
 The beasts from worrying their expected prey,  
 Often he waves it o'er his weary head  
 Lest vulture settle on it, often sees  
 The brazen breast of eagle close above,  
 Too weak his voice to scare it off, too weak  
 His groans, tho louder. Thinkest he who bore  
 All this from faithless friend, who sits athirst, 230  
 Ahungered, on the beach, who bends his ear  
 Down to the earth and hears the pulse of oars  
 Fainter and fainter, and the seaman's song  
 Lively as ever, and while he bemoans  
 His wasting and immedicable wound . .  
 What can Lernæan arrow do against us?  
 Grant, if that far-famed bowman limp across  
 The heavy sands crisp with Achaian gore,  
 Year after year, in flakes not washt away,  
 Where lies our danger? He but comes to find 240  
 Broken the chariot that had drag'd along  
 Hector, the blackened pyre where Ajax lies,  
 The corslet of Patroclos. Lo, O Troy!  
 Those mighty hands that threaten now thy fall!  
 Now is the time for us to turn our backs,  
 To leave our heritage, to leave the fane

## HEROIC POEMS

Of Pallas, fane inviolate till now,  
 The roofs that Neptune helpt her to erect,  
 And over which Apollo, shining forth  
 And shouting and exhorting, bent his bow. 250  
 An old man bears an older on his back,  
 Odysseus Philoctetes. Aye, 'tis time,  
 My Helena, our footsteps to retrace  
 Toward Mycænai: let us bear away  
 Our household Gods, by former wars unmoved . .  
 Carry thou the Palladion in thy breast  
 That trembles so with pious fear, and bring  
 Gifts to Diana on Taygetos!

The rampire of the Achaians is o'erthrown;  
 The Myrmidons are scattered; every tent 260  
 Lies open . . that is little . . for, behold!  
 A lame man wins the race and grasps the prize!  
 While dark invidious Heré exercised  
 Her hatred on her judge, and arm'd the son  
 Of Tydeus, and while Ajax rear'd his shield  
 Covered with seven bull-hides, and Nereid-born  
 The proud Æmonian shook Aetion's towers,  
 Thy fears, even then, I might, in jest, rebuke.  
 On me no prowess have the Gods bestow'd?  
 No Venus, no Apollo, favored *me!*" 270

Her failing spirits with derisive glee  
 And fondness he refresht: her anxious thoughts  
 Followed, and upon Corythos they dwelt.  
 Often he met her eyes, nor shun'd they his,  
 For, royal as she was and born of Zeus,  
 She was compassionate, and bow'd her head  
 To share her smiles and griefs with those below.  
 All in her sight were level, for she stood  
 High above all within the seagirt world.  
 At last she questioned Corythos what brought 280  
 His early footsteps thro such dangerous ways,  
 And from abode so peaceable and safe.  
 At once he told her why he came: she held  
 Her hand to Corythos: he stood ashamed  
 Not to have hated her: he lookt, he sigh'd,  
 He hung upon her words . . what gentle words!  
 How chaste her countenance.

"What open brows  
 The brave and beauteous ever have!" thought she,  
 "But even the hardiest, when above their heads  
 Death is impending, shudder at the sight 290  
 Of barrows on the sands and bones exposed  
 And whitening in the wind, and cypresses  
 From Ida waiting for dis sever'd friends."

267 Æmonian] *sc.* Achilles. 284 Corythos . . . stood] *so in corrigenda*, him:  
 now first was he in *text*. 285 lookt . . . sigh'd] *so in corrigenda*, looks, he sighs in  
*text*. 286 hung] *so in corrigenda*, hangs in *text*. 288 thought] *so in corrigenda*,  
 said in *text*.



## NOTES

### CORYTHOS.

#### [SECOND PART.]

HELENA long had pondered, at what hour  
To charm her Paris with the novel sight  
Of such a son, so like him.

Seldom bears  
A beauteous mother beauteous progeny,  
Nor fathers often see such semblances  
As Corythos to his. To mortal man  
Rarely the Gods grant the same blessing twice;  
They smile at incense, nor give ear to prayer.  
With this regretful thought her mind recurs  
To one so infantine, one left behind  
At morning, from the breast she just had warm'd.  
"Will no one ever tell me what thou art,  
Hermionè! how grows thy destined spouse  
Orestes."

10

Now invade her other cares  
How to retain her Paris . . oft she wisht  
She had a boy like Corythos . . at least  
Hers she would make him by all tenderness,  
Atoning, if atonement there could be,  
For what his mother by her crime sustain'd . .  
But was it not decreed so from above?  
She argued . . and remorse was thus appeas'd.

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Then Agelaos call'd she, and besought.  
"Perform, O Agelaos, my request.

Two youths have been entrusted to thy care,  
Paris and Corythos: one care is mine.  
Already hast thou seen the torch extinct  
That threatened Troy, and strong as be thy wish  
Again to press thy earlier pupil's hand,  
Be not thou overhasty: let a son  
Receive a father's blessing quite alone."  
Then he. "Not different were the wise commands  
His mother gave me. Should I see the man  
I left a child, he might not recognise  
Old Agelaos in these wrinkled cheeks,  
These temples sprinkled now with hoary hair,  
These limbs now slow, this voice and spirit weak;  
Nor haply would the prince be overjoyed  
To know his servant had outrun his lord  
In virtue's path: my help the royal heir  
Wants not; but Corythos may want it, him  
Never until death parts us will I leave."

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Revolving in her mind a thousand schemes,  
She now decided that her guest should come  
Before his father when the harp and wine  
Open the breast, and the first lamps were lit  
To show the dauntless unsuspecting youth;

## HEROIC POEMS

She oftentimes had thought of it before,  
And now the day was come.

The Trojans turn'd  
Again to strains of intermitted glee,  
Not unafraid, however, of reproof  
Tho mild; the times had so debased the lyre,  
And for heroic deeds of better men,  
It tinkled now, in city and in camp,  
With little else than weak lasciviousness,  
Until its strings were stifled with applause.  
Helena heard not such complacently;  
Adulteress as she was, she had not lost  
The early bloom of Spartan modesty.

Around the chamber shone the images  
Of boys and maidens robed in vest succinct,  
And holding burnisht lamps, whence incense wreath'd  
Its heavy cloud whitened with cedar oil,  
And under them the purple seats gleam'd forth,  
And over was the residence of Gods,  
And nectar-bearing youth, in light serene.

Helena, now impatient of delay,  
Looks often out the portal's tissued folds  
Heavy with fringe of interwoven gold,  
And often stops when even Paris speaks,  
Listening, but not to Paris as before,  
And, once or twice, half springing from her seat.

Now enters Corythos: the splendors round  
Amaze him, and one image strikes him dumb,  
His lofty sire's: he would advance, but awe  
Withholds him: he can only fix his gaze  
On Helena.

When Paris first perceives  
A stranger, of fresh age and ardent mien,  
Advance, then hesitate, and then retreat  
Disturb'd and trembling, voiceless, motionless,  
Nameless, and without call or office there,  
And when he sees the purple robe he wears,  
Woven by Helena in former days,  
Perhaps too for the man she since had loved,  
A thousand furies rush into his breast,  
He tears it off, he hurls it on the ground,  
He strikes with rapid sword, the face, the neck,  
The bosom, of his child, and with his heel  
Stamps on the hands in vain to heaven uprais'd,  
And hears, infuriate wretch! but bubbling blood,  
And one loud female shriek . . . *Thy child! thy child!*

## NOTES

### CORYTHOS.

#### [THIRD PART.]

[In the 1859 *ed.* Parts I–II are printed in sequence, but Part III—reproducing the substance of ll. 424–652 of the 1847 text—is separated from Part II by other pieces. It is given below properly placed:]

#### DEATH OF PARIS AND CENONE.

CLOSED had the darkened day of Corythos.

When Agelaos heard the first report,  
Curses he uttered on the stepmother,  
Fewer on Paris by her spells enthral'd,  
For in the man he now but saw the child,  
Ingenuous, unsuspecting. He resolved  
To hasten back to Ida, praying death  
To come and intercept him on the way.  
What tale to tell Cēnone! and what thanks  
From parent at a prosperous son's return,  
Anxiously hoped for after many years,  
Last gift of wife deserted, now deprived  
Of him whose voice, whose gesture, day and night  
Brought the beloved betrayer back again  
Into her closing and unclosing eyes,  
And sometimes with her child upon the knee  
Of her who knew him not, nor cared to know.  
Grief and indignant virtue wrung her breast  
When she repeated to the fond old man  
Such intermingled and such transcient joys;  
But when she met him on his sad return  
Ida was hateful in her eyes, for there  
Love bore such bitter and such deadly fruit.

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When Paris knew the truth, on cheek supine  
And cold a thousand kisses he imprest,  
Weeping and wailing; he would expiate  
(If expiation there might ever be)  
The murderous deed: he built up high a pyre  
Of fragrant cedar, and in broken voice  
Call'd on the name, a name he knew so late.  
"O Corythos! my son! my son!" he cried,  
And smote his breast and turn'd his eyes away;  
Grief wrenched him back, grief that impell'd him on,  
But soon return'd he, resolute to catch  
The fleeting ashes and o'ertake the winds;  
So from the brittle brands he swept away  
The whiter ashes, placed them in their urn,  
And went back slowly, often went alone  
In the still night beneath the stars that shed  
Light on a turf not solid yet, above  
The priceless treasure there deposited.  
Achaians, wandering on the shore, observ'd  
His movements thither, Laertiades,  
Epeos, and that hero last arrived,  
Pæantios, catching the cool air with gasps.

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## HEROIC POEMS

There rose the foss before them: they advanced  
From the Sigæan side thro copse and brake  
Along the winding dell of darker shade,  
Awaiting Paris.

Under a loose string

Rattles a quiver; and invisibly 50  
Hath flown an arrow, and a shout succedes;  
No voices answer it. One listens, groans,  
Calls for his foe; but calls not any God's  
Or any mortal's aid; he raves, and rests  
Upon his elbow. Back thro the soft sands  
They from their ambush hasten, for no shield,  
No helmet had they taken, no defence.  
Below his knee the arrow has stixt  
The pulp, and hindered all pursuit; in vain  
Strove he to tear it out; his vigorous arm 60  
Could only break the arrow; blood flow'd hot  
Where he would wrench it.

All night thro, he roll'd

His heavy eyes; he saw the lamps succede  
Each other in the city far below,  
He saw them in succession dim and die.  
In the fresh morn, when iron light awakes  
The gentle cattle from their brief repose,  
His menials issue thro the nearer fields  
And graves adjacent to explore their lord,  
And lastly (where perchance he might be found) 70  
Nearer the pointed barrow of his son.  
Thither ran forward that true-hearted race  
Which cheers the early morn, and shakes the frost  
From stiffened herbs, which lies before the gate  
Alike of rich and poor, but faithful most  
To the forsaken and afflicted, came  
And howl'd and croucht and lickt their master's face,  
And now unchided mixt their breath with his.

When man's last day is come, how clear are all 80  
The former ones! Now appear manifest  
Neglected Gods, now Sparta's Furies rise,  
Now flames the fatal torch of Hecuba  
Portended at his birth, but deem'd extinct  
Until that arrow sped across the tombs  
Of heroes, by a hand unseen, involves  
In flame and smoke the loftiest tower of Troy.  
Such were the thoughts that vanisht like a mist,  
And thee, CEnone, thee alone he sees,  
He sees thee under where the grot was strown  
With the last winter leaves, a couch for each, 90  
Sees thee betrotht, deserted, desolate,  
Childless . . . how lately not so! what avail  
The promises of Gods? false! false as mine!

"Seek out, ye trusty men, seek out," said he,  
"The Nymph CEnone: tell her that I lie

## NOTES

Wounded to death: tell her that I implore  
Her pardon, not her aid."

They, when they reacht  
High up the hill the woodland's last recess,  
And saw her habitation, saw the door  
Closed, and advancing heard deep groans, which brought 100  
Even to the sill her favorite doe and stag  
Springing before them with defiant breasts,  
They paus'd; they entered; few and slow the words  
They brought with them, the last they heard him speak.  
Briefly she answered with her face aside.

"I could not save my child; one who could save  
Would not."

Thick sobs succeeded.

Tw'as not long  
Ere down the narrow and steep path are heard  
The pebbles rattling under peasants' feet,  
Whose faces the dense shrubs at every side 110  
Smite as they carry on his bier the man  
Who thinks his journey long; 'twas long to him  
Wounded so grievously, to him about  
To close his waning day, before his eyes  
Might rest on hers and mix with hers his tears.  
How shall he meet her?

Where the rocks were clear  
Of ivy, more than once the trace is seen  
Of name or verse, the hunter's idle score  
Indifferent to pursue the chase; and where  
There was a leveler and wider track 120  
He might remember, if indeed he cared  
For such remembrances, the scene of games  
At quoit or cestus closed by dance and feast.  
He drew both hands before his face, and wept,  
And those who carried him, and found him faint  
And weary, placed their burden on the ground,  
And with averted faces they wept too.

Cenone came not out; her feet were fixt  
Upon the threshold at the opened door,  
Her head turn'd inward that her tears might fall 130  
Unseen by stranger; but not long unseen  
By Paris: he was in his youth's domains,  
He view'd his earliest home, his earliest loves,  
And heard again his earliest sighs, and hers.

"After how many and what years!" he cried,  
"Return I, O Cenone! thus to thee!"

She answered not; no anger, no reproach;  
For, hours before, she prayed the Eumenides  
That they would, as befits the just, avenge  
The murder of her Corythos; she prayed 140  
That she might never have the power to help  
The cruel father in the hour of need.

A voice now tells her from her inmost heart,

## HEROIC POEMS

Voice never, to the listener, indistinct,  
It is not granted to so wild a prayer.  
Weary of light and life, again she prayed.

"Grant me, O Zeus! what thou alone canst grant.  
Is death too great a boon? too much for me,  
A wretched Nymph, to ask? bestow it now."

When she had spoken, on the left was heard 150  
Thunder, and there shone flame from sky serene;  
Now on her child and father of her child  
Equally sad and tender were her thoughts;  
She saw them both in one, and wept the more.  
Heedless and heartless wretch she call'd herself,  
But her whole life, now most, those words belied.

Paris had heard the words, "Those words were mine  
Could I have uttered them: wounds make men weak,  
Shame makes them weaker: neither knowest thou,  
Pure soul! one fit for immortality! 160

Let us, C'enone, shouldst thou ever die,  
Be here united, here is room for both . .  
Both did I say? and not for one beside?  
Oh! will his ashes ever rest near mine?"

To these few words he added these few more.  
"Restrain, C'enone, those heartrending sobs!"  
His he could not restrain, nor deeper groans,  
Yet struggled to console her. "Are not these  
Our true espousals? Many may have loved  
But few have died together!" Then she shriekt 170  
"Let me die first, O husband! Hear my prayer  
Tho the Gods have not heard it! one embrace!  
Paris is mine at last; eternally  
Paris is mine.

Oh do not thou, my child,  
Shun or disdain amid the Shades below  
Those who now die, and would have died for thee!

The gift of Venus I have often mourn'd,  
With this one consolation, that my grief  
Could not increase: such consolation lasts  
No longer: punishment far less severe 180  
Could Heré or could Pallas have decreed  
Than Venus on this Ida, where she won  
A prize so fatal, and to more than me."

The maidens of the mountain came and rais'd  
Her drooping head, and drew from tepid springs  
The water of her grot, and, from above,  
Cedar and pine of tender spray, and call'd  
Her father Cebren: he came forth, and fill'd  
After due sacrifice the larger space  
That was remaining of the recent urn. 190

Paris had given his faithful friends command,  
Whether the Fates might call him soon or late,  
That, if were found some ashes on his breast,  
Those to the bones they covered be restored.

## NOTES

P. 119. THE LAST OF ULYSSES. According to a legend known to Plutarch (*Quæst. Græc.*, xiv) Ulysses, after slaying Penelope's suitors, went to Italy. He had been banished, it was said, by the decree of Neoptolemus, to whom the kinsmen of the suitors had appealed for justice. Theopompus, a writer of less repute, states that Ulysses went to Etruria, took up his abode at a place identified with the later Cortona, and died there in his old age. In the story more often told, instead of going to Italy he ended his days in Ithaca, dying from a wound inflicted accidentally by Telegonus, his son by Circe. (See Apollodorus, *Epitome*, vii. 34 ff., and Sir James Frazer's notes thereon.) Landor, however, either expanding Plutarch's legend or having met with yet another variant, brings the hero to Argyripa, the city founded in southern Italy by Diomed (see *Æneid*, xi. 246), where he is received by his former brother-in-arms and is presently joined by Penelope. Then Telegonus comes to Argyripa and the scene of the encounter of father and son with its fatal consequence is thus transferred from the Greek island to an Italian city the ruins of which may still be seen near Foggia.

Professor Gilbert Murray suggests that, with the myth in what is left of the *Telegonia* and also found in *Odysseus Acanthoplex*, fragment of a play by Sophocles, Landor combined some legend of the wanderings of Ulysses in Etruria, Tarentum, and elsewhere. Professor C. Foligno, to whose erudition Oxford scholarship also owes much, notes that during the Middle Ages many stories were told about Trojan exiles and Greek adventurers in ancient Italy. Failing a definite clue, however, to what was in Landor's mind, his account of the death of Ulysses might be accepted as not less an invention of the poet who wrote it than the beautiful story in Dante's *Inferno* (xxvi. 106 ff.) of the seafaring which took the hero past the Pillars of Hercules to perish in the Atlantic.

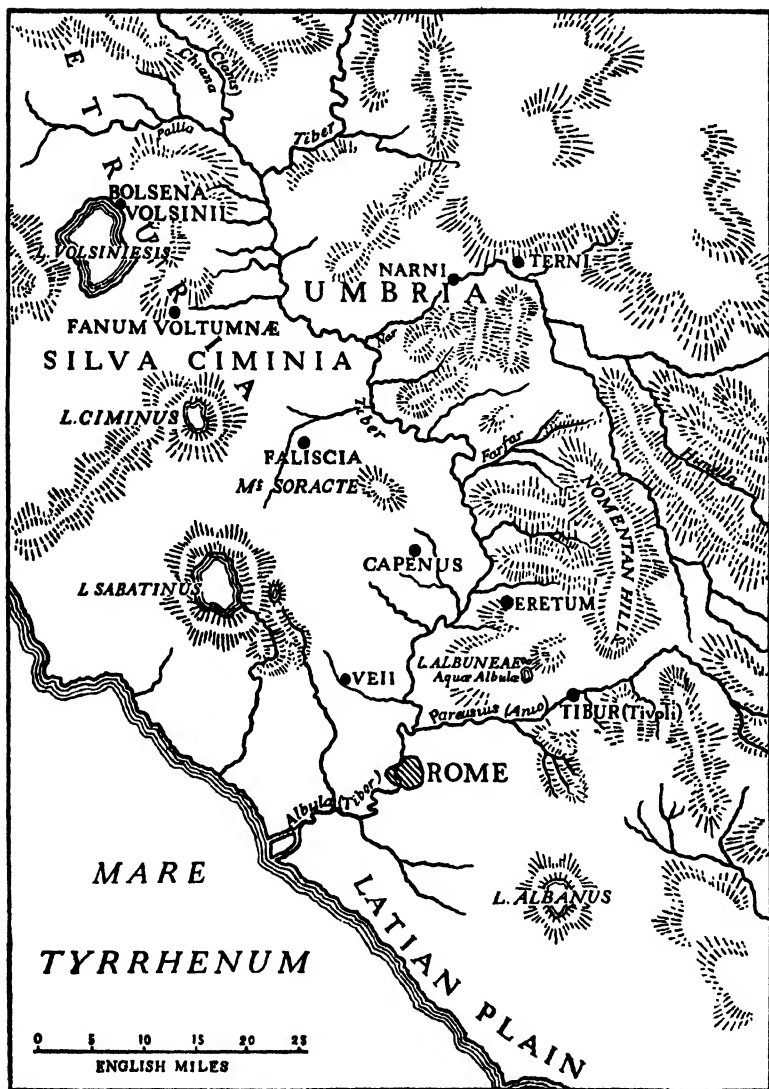
P. 131. l. 22. To the Shepherd Aglauros Landor gives a name better known as that of a woman, turned into stone by Mercury. (See Ovid, *Mel.* ii. 737, Sir J. Frazer's note to Pausanias, *Library*, iii. xiv, and Dante, *Purg.* xiv. 39.) By some writers she was called Agraulos = *Ἀγρος ἀλλή*, but on two Greek vases the inscription has Aglauros.

P. 148. CATILLUS AND SALIA. The passage in Plutarch's *Moralia* which suggested the theme of this poem was thus rendered in Goodwin's translation:

"Anius, a king of the Tuscans, had a delicate, handsome daughter, whose name was Salia, and he took great care to keep her a virgin. But Cathetus, a man of quality, seeing her sporting herself, fell passionately in love with her, and carried her away to Rome. The father made after her, and when he saw there was no catching of her, he threw himself into a river that from him took the name of Anio."

Landor in his poem seems to have combined two legends, that of Latinus and his daughter Lavinia (see *Æneid*, vii. 46 ff.), and the story of the Etruscan King Anius told by Plutarch, who called Salia's lover Cathetus. See also Bayle's *Dictionary*, s.v., Amphiaras, Tibur, &c., from which many of Landor's allusions may have been taken.

The following list of places mentioned in *Catillus and Salia*, and marked on the accompanying sketch-map, may help in tracing the route followed by the fugitive lovers. Open numbers give the lines in the 1847 edition of the poem; those within [ ] to the 1859 edition.



CATILLUS AND SALIA  
THE FLIGHT TO TIBUR



## NOTES

Albula, R. (ancient name of the Tiber), 265 n.  
 Albunæ *lacus* (*aquæ*), 164, [202 n.].  
 Anio, R. (*see* Pareusius), 474, [307].  
 Bolsena, *see* Volsinii.  
 Capenus, 185-6.  
 Ciminus, mountain and lake, 2. = Cyminus [2].  
 Eretum (Eretus), 192.  
 Faliscia (Faliscians), 209 n.  
 Fanum Voltumnæ, 2 n., [1, 56].  
 Farfar, R., 294, [125].  
 Himella, R., 295, [127].  
 Latian plain, 265.  
 Pareusius, R., 138, 264, 406, 473, [188, 254].  
 Soracte, Mt., 208.  
 Tiber, R., 199, 205, 272, 275, [188].  
 Tibur (Tivoli), 126, 137, 164, 235, 266, 334, [226].  
 Umbria, 273.  
 Volsinii (Bolsena), city and lake, 56, 140, 292.  
 Voltumna's fane [1]; temple, 2 n., [56].

It was not till some five years after he had published the Latin—which was the earliest—version of his poem that Landor visited this part of Italy. In an unpublished letter to his sister Ellen, written at Florence in March, 1826, he told her about his recent, and first, journey to Rome and back. In general, he said, the road was as uninteresting as any upon earth except only in the vicinity of Bolsena; but there was nothing under the sun so lovely as the vicinity of Narni and Terni. He had not yet, perhaps, got so far as Tivoli, or seen the Albunæ lake and the floating islands. Joseph Addison, on his way to Tivoli, saw the lake with its floating islands and described it as one of the most extraordinary natural curiosities about Rome. Thomas Gray spoke of *Aquæ Albulæ* as “a vile little brook that stinks like a fury”. Both ancient and later writers, however, have at times failed to distinguish between the name of Albula (white water) and that of the Sibyl, Albunea, whose tomb was near Tivoli. But *Aquæ Albulæ* seems properly to include the Albunæ lake (*Lago delle Isole Natanti*) and two or three smaller ones.

The revised version of *Catillus and Salia* published in 1859 and reprinted 1876 is given below.

### CATILLUS AND SALIA.

AGAINST the lintel of Voltumna's fane,  
 Which from the Cyminus surveys the lake  
 And grove of ancient oaks, Catillus left  
 His spear; his steed stood panting, and afraid  
 Sometimes of sight obscure, sometimes of sound  
 Strange to him, of wild beast or falling bark  
 Blackened by fire, and even of withered leaves  
 Whirled by the wind above his bridle-bit.  
 “Voltumna,” cried the youth, “do not reject  
 My vow to Salia; she despiseth not,  
 Nor doth her father, love so pure as mine;  
 But there are oracles which both believe  
 Are obstacles against the nuptial torch.

10

3 Catillus] *mispr.* Coresus in text, here corrected.

## HEROIC POEMS

Goddess! thou knowest what the Powers above  
Threaten, for from thy fane the threats procede,  
Thine be it all such sorrow to dispell!  
Amphiaræus could, not long ago,  
Have taught me what impended; with him went  
His art, alas! he with his car of fire  
Sunk near Ismenos.

Ancient bards have sung 20  
That the king's house and king himself must fall,  
And that his daughter, when she weds, will bring  
Destruction on them both. Her braver heart  
Sees thro the oracles, at first obscure,  
Nor fears to love me; should not I abide  
The fate of arms, whatever it may be?  
I would not they should part us; I would now  
And ever be with her, altho the Gods  
So will that we must pass the Stygian pool  
Or, what is worse, roam thro the stranger's land. 30  
O Salia! be thou mine a single day,  
Another's never, nor a banisht man's."  
A hollow murmur moves the forest heads,  
The temple gloams, and from the inner shrine  
A voice is heard, "Unhappy daughter! sprung  
Of parent more unhappy, thus forewarnd  
Of coming woe." The voices ceast . . the groves  
Afar resounded when the portal closed.  
Silence more awful followed, thro the sky  
And lofty wood and solitary fane; 40  
If any bird winged over, in that bird  
He saw not whence might come an augury  
To solace his torn heart; among dense shade  
Some there might be; but over all the lake  
He heard no sound, no swan was visible,  
For shining afar off they floated high,  
Or smooth'd their wings upon the swelling wave.

Now he thro shady fields of trelliced vine  
Waving o'er-head, and thin-leaved olives hied.  
Twas evening; on the earth he threw himself, 50  
Hoping some dream might waft away his dread.  
Sharp was the radiance of the stars above,  
And all the sky seemed moving in a course  
It never yet had moved in; what he heard  
Beneath the roof of Anius, and within  
The temple of Voltumna, now returnd,  
And what seemd there so difficult, he felt  
Plain to expound and easy to achieve.

The daughter and the father he resolves  
To save forthwith; he snatches up the rein, 60  
Leaps on his charger, and ere breaks the dawn  
Reaches the city-gate: few sentries stood  
Before or near it, long enjoying peace.  
Well might the troop have known their youthful friend,

## NOTES

Broad-chested, of high brow, of lustrous eye,  
Familiar speech, large heart and liberal hand,  
And prompt on horse or foot with Argive spear.  
Fast went he to the mansion of the king.  
Beneath the gateway Periphas he meets,  
Seizes his hand, "I haste to Salia,"  
Cries he, "Voltumna threatens mortal woe,  
Woe which her father never can avert.  
Piety may be blind, love open-eyed  
Is ever on the watch: I bring with me  
The Goddesses own words, words now confirmed  
By surest omens, even by my dreams."

70

Unhappy Salia had already past.

She early every morning sacrificed

To Dian in the little fane anear

The city-gate: the hero's threatening steed

80

Neighd, and the palace-archway sounded loud

From frequent tramps of his impatient hoof.

It was the hour when each expiring lamp

Crackled beneath, now showing, hiding now,

The chain it hung by; when the hind prepared

To throw upon the slowly rising ox

His wooden collar, slow himself, morose

With broken sleep; along the lower sky

Reddened a long thin line of light that showd

But indistinctly the divided fields.

90

Catillus meets his Salia, "Fly," cries he,

"Fly while tis possible; the Gods have given

Sure omens; now distrust them never more."

He lifts her, ere she answers, on the steed,

Leaps on it after, spurs with rapid heel

The flank, and off they fly. "Now tremble not,

My Salia, there was room and time for fear

When flight was difficult and hope unsure.

Dian, to bless thy pious vow, had given

What now Voltumna gives; fallacious dream

100

Came never from her fane. Feel, Salia, feel

How quiet, without snort and without shy,

Moves under us the generous beast we ride!

Is then my arm too tight around thy waist?

I will relax this bondage . . and stil sigh!

Weary thou must be; we will here dismount

And leave behind us the brave beast to rest

Under the roof-tree of that cottage near,

We will reward him for his oaten bread,

And for the skiff he idly lies along."

110

Large was the recompence; the pair imbarckt;

The hind stood wondering, "*Are they then some Gods?*"

Muttered he to himself.

The little sail

Catillus hoisted, hoisted leisurely,

108 cottage near] cottager *M.S. emendation.*

## HEROIC POEMS

That he might turn it whatsoever breeze  
 Haply should rise, but more that he might sit  
 On the same thwart, and near enough to screen  
 The face of Salia from the level sun,  
 And any gazers from the banks they pass.  
 Catillus listened; and whatever voice 120  
 Came to his ear, he shuddered at, but most  
 Dreaded lest Fescennine loose song reach hers.  
 Cautious he was of meeting the approach  
 Of the Volsinians; he would then avoid  
 The flowery fields that Farfar's rills refresh,  
 And those too where, when Sirius flames above,  
 Himella guides her little stream away.  
 Therefor he wisely wore a coarse attire,  
 Unrecognized, and seem'd a stranger hind  
 Returning to his kin at even-tide. 130  
 His crest and spear beneath dense rushes lay.  
 Long was the way by land, by water long,  
 Nor would he, if he could, say what remaind  
 To travel yet. "Thou seest with how mild light  
 Hesper advances, now oscillating  
 Alone upon the water; how befriends us  
 The pale and tender sky; earth, water, heaven,  
 Conspire to help us." Sleepless, nor inclined  
 To slumber, both form dreams: supreme the bliss  
 Soon to be theirs, if but one touch inflames 140  
 Each thrilling fiber with such high delight.  
 Never be wise, ye youths; be credulous;  
 Happiness rests upon credulity.  
 Why should I, were it possible, relate  
 In what discourses hour succeded hour,  
 How calm the woods, how rich the cultured fields,  
 Or in how many places they could spend  
 Their lives most willingly, or why recount  
 The girlish fears when any sudden swell  
 A hands-breadth high rose up against the skiff, 150  
 Or lower bough and slender toucht her cheek?  
 Catillus too was not without his fears;  
 Whether some silent woman crept along  
 The river side, expecting the return  
 Of tardy husband, or burst suddenly  
 The light from cottage near, or fisherman  
 Crowd the black corks along his net with flames.  
 All night their watery way do they pursue.  
 At dawn Catillus willingly was borne  
 On where the stream grew lighter; to the right 160  
 He left those seven hills, of name unknown,  
 Where dwelt Evander: upon one had stood  
 A fortress built by Saturn, opposite  
 Had Janus rais'd one; both were now decayed;

135 now oscillating] so in errata, oscillating now in text; now wrongly om. 1876.  
 136 water; how] so in errata, water; look up, how in text.

## NOTES

Catillus wondered how such mighty piles  
 Could ever perish. He had soon arrived  
 Upon the borders of his native home.  
 He took the maiden's hand; he prest her chin,  
 Raising it up to cheer her, and he said,  
 "Tis lawful now to visit those abrupt 170  
 And shattered rocks, that headlong stream, that cave  
 Resounding with the voices of the Nymphs:  
 Here is thy domicile, thy country here,  
 And here the last of all thy cares shall rest.  
 Preserv'd by thee thy sire, thy faith preserv'd,  
 Anius will not regret that thou hast shown  
 Obedience to the Gods, and given to him  
 A son who will not shame him by the choice.  
 Think, who will envy us our rural life?  
 What savage mortal carry thee away? 180  
 Thy father's kingdom who will dare invade?  
 We have our own, let every other rest!  
 Now peace be with the Sabines.\* May thy sire  
 Enjoy it long, unanxious and secure!  
 Instead of realm for dower, instead of gates  
 With soldiers for their bars, be thou content  
 With the deep wood where never Mars was heard  
 Above the Tiber ere he leaps and foams,  
 Or doze where under willowy banks obscure  
 Pareusius gently winds his gleamy wave. 190  
 Look! what a distance we have left behind!  
 How the fields narrow which we thought so vast!  
 How the sun reaches down the city-wall  
 Even to the base, and glows with yellower light."  
 Wherat her eyes she raises, but not yet  
 To his; the ancient city she surveys  
 Dimly thro tears, "Live, O my father! live,  
 Be comforted, be happy! If Voltumna  
 Commands it, never let thy love for me  
 Obstruct our pious duties: let me live 200  
 Amid the solid darkness of these woods,  
 Or see nought else than that mysterious lake †  
 Which other than its own shades wrap in gloom,  
 Enough for me if thee I leave at rest."  
 Catillus heard the pious wish, and said,  
 "Behold that rest at last by thee secured!  
 However might Voltumna have desired  
 One so devout and duteous to retain,  
 She bade thee go, for she had heard thy prayer.  
 Now art thou mine indeed, now lawfully 210  
 And safely love and liberty are ours;  
 No deities oppose us: here is home."

\* Plutarc reckons as Sabines the Volsinians. The nations of Italy often changed their boundaries. [L.]

† Small islands composed of weeds float upon the lake. [L.]

## HEROIC POEMS

He raises up his helm; it lights the copse  
 With splendour; soon the rural youth come down  
 With oxen reeking from laborious plough,  
 And war-horse after his long rest from toil.  
 Yet, slower with all these auxiliaries  
 The hours moved on than when the oar at eve  
 Was thrown upon the thwart, and when the winds  
 Had their own will.

220

Catillus would not land

Near bare and open downs; he knew a path  
 Safer and pleasanter, where soft and cool  
 About the hazles rose high grass oer moss.  
 "But, Salia! one step farther . . let us on,  
 And we shall view from that so short ascent  
 Our own domains, our Tibur."

230

They had reacht

The summit: thence what sees she opposite?  
 Only the wavy willows bend their heads  
 Below her, only higher elms oershade  
 The darker herbage, and their trailing vines  
 Which pat and pat again the passant stream.  
 What sees she then, fastening immovably  
 Her eyes upon one object? why so pale?  
 Her father! at first sight of him her limbs  
 Stiffen to stone.

240

He from across exclaims,

"Stay thee, O wretched girl! whom wouldst thou fly?"  
 She wrencht her feet from where they stood, and flew  
 Faster at every word, but slower seem'd  
 Her flight to her at every step she took.  
 Doubtful it was to those upon the walls  
 Whether she drew the youth along, his spear  
 Holding as now she did in mortal dread,  
 Or whether he was guiding, to assure  
 Her footsteps; she was foremost of the two  
 Where the road was not wide enough for both,  
 He where the incumbent rock was hard to climb.  
 Indignant Anius watches them mount up,  
 Watches them enter thro the city-gate  
 Amid loud trumpets and applause as loud.  
 He raged not, waild not, but both hands comprest  
 His burning brow. How bitter must be grief  
 That such sweet scenes one moment fail to lull!  
 Fixt stood he just above the cave profound  
 Whence flows Pareusius, but the torrent's roar  
 He heard not; saw not the white dust of spray  
 Return above it over mead and wood,  
 Wherein are many birds that raise the throat,  
 Pouring a song inaudible, and more  
 That fly the eternal thunder; for their nests  
 Were not built there, nor there their loves inspired.

250  
260

235 exclams] exclames *MS. emendation.*

## NOTES

Others protect their brood with cowering wing  
Or flit around to bring them food, unscared.

"The world as ever let Injustice rule,  
Let men and Gods look on and little heed,  
Let violence overturn the bust, and spill  
The treasured ashes, yet above the tomb  
Sits holy Grief, and watchful Muse warns off  
Oblivion.

Why, O Powers above! from lands  
The fairest on the earth, why should complaint  
Rise up from mortal to your blest abode?

270

Why from a father's breast, from Anius?  
Who offered ever gifts more cheerfully  
Before your altars, or with purer hands?"  
Anius smote his breast, and gaspt and groand,

"Piety! where now find it! She deserts  
Her parent, conscious as she can but be  
Of ills impending: kind, religious, chaste,  
All ever thought her; so she was to all,  
Alas! that I alone could not deserve  
To be, as faithless stranger is, beloved!"

280

A pause ensued, and then with bitter scorn,  
"Now learn I what a daughter's duty is!

O partner of my sorrows and my joys,  
Whose sole contention throughout life was which  
Should be the fonder parent of the two,  
If Libitina had prolonged thy days  
How wouldst thou mourn such contest! I have since  
Assumed thy place: when any little pain  
Befell her, light as may be, could I rest?  
Could I away from her bedside?"

He dasht

290

The tear from off his burning cheek, and cried  
In agony and desperate, "Go then; sieze  
The nuptial torch, and sing endearing song,  
As once at home; let down the saffron veil . .  
And be thy child, if child thou have, like thee.  
If other rites thou hast omitted all,  
If without dower, such dower as king should give  
With daughter, if it shames thee not to run  
Hither and thither over foren lands,  
The fault is mine, thy father's: that one fault  
I now will expiate; I can yet afford  
One victim." At these words, there where the rocks  
Protrude above the channel they burst through,  
Headlong he cast himself from crag to crag;  
And then rose reddened the resurgent spray.  
The deed is unforgotten, and the stream  
Is now call'd Anio since that fatal hour.

300

## DRAMAS AND DRAMATIC SCENES

### SECTION II. DRAMAS AND DRAMATIC SCENES

P. 161. COUNT JULIAN. The historical framework on which, with added fiction, the plot of *Count Julian* is constructed might be outlined almost in the words of Gibbon. He relates how in A.D. 709 Muza ibn Nussair, the Khalif's governor in Mauritania, after being repulsed before the walls of Ceuta by the courage and vigilance of Julian, general of the Goths, received a message from the Christian chief soliciting the disgraceful honour of introducing Moslem arms into the heart of Spain. If we inquire, says Gibbon, the cause of this treachery Spaniards repeat the popular story of Julian's daughter, seduced or ravished by her sovereign—Londor's King Roderigo; of a father who sacrificed his religion and country to the thirst for revenge. Gibbon goes on to describe the first invasion under Tarik; and Roderigo's defeat, flight, and death. Muza, with a larger host, is made to arrive in A.D. 712. Londor brings him from Africa before that date, confuses Tarik with Tarik, calls Julian's daughter Covilla instead of Florinda or La Cava, and prolongs, as Southey does, Roderigo's life. Gibbon, Southey, and Londor alike ignore the statement of some Arabic writers that Count Julian was neither Spaniard nor Goth, but a Berber chief, Ilyan the Nazarene, lord of Ceuta and a vassal of the Gothic king. According to another tradition, perhaps unknown to Londor, Roderigo's wife Egilona was a Moorish princess who, voyaging in a ship wrecked off the Spanish coast, was cast ashore, and after being persuaded or forced to become a Christian presently found favour in the eyes of a Christian ruler. (See Calvert's *Toledo*, &c.)

Writing to Lady Melbourne in April 1813, Byron referred to "a Mr. Londor's tragedy the reputation of which I was obliged to bear". The late Sir John Murray, who edited this and other correspondence between Byron and her ladyship, supposed that the tragedy was Robert Londor's *Count Arezzo*. On being told, however, that *Count Arezzo* was not published till 1824, and that it must have been *Count Julian* which was attributed to Byron, Sir John readily admitted his error.

In *Londor: a Biography* Forster gave two passages from the first draft of *Count Julian* which were sent to Southey in 1810. In these the variants from the 1812 *ed.* are shown below:

#### ACT V, SCENE 4.

219 = 1 in 1810 draft. weep . . . more] will not weep 1810. exulta-  
tion] joy and pride 1810.

220 Sway] Soften me 1810. : are . . . both]. (*Pause.*) Are they 1810.

221 Aye] Yes 1810. ll. 223-4 not in 1810. 225 My] O 1810.

For ll. 232-59 1810 substitutes four lines:

Of soul, the wheel that racks the heart, is heard,  
Nature, amidst her solitudes, recoils  
At the dread sound, nor knows what she repeats.  
The cities swell with it. The villager

260 Sweetens] Honeys 1810. children's] infants' 1810.

[To Southey, who was puzzled by this line, Londor wrote: "The villager sweetened his children's lessons by giving them a story of fallen pride. This is the meaning."]



## NOTES

*For ll. 261-358 1810 substitutes five lines:*

The element we breathe will scatter it.  
The ministers of heaven, presiding o'er them,  
Breathe it! And none dares dream where it arose.  
From prisons and from dungeons mortals hear  
Expiring truth, nor curse repentant crime

### ACT V, SCENE 5.

1 Speak] Pause 1810.      2 hopes] hope 1810.      3 tho'] though 1810.  
ll. 4-16 not in 1810.      l. 19 not in 1810.      20 Yes] O 1810.  
24 after thee 1810 has:

—for I see again

My native land, and cover it with woe.

ll. 25-33 not in 1810.

P. 225. INES DE CASTRO AT CINTRA. To an imaginary conversation "Ines de Castro, Don Pedro and Doña Blanca", published in 1828, Landor appended the following note:

This is not the true history of Ines, who was murdered some time after.

Character is the business of the Dialogue: chronology must be contented to yield a little, in distant ages and countries. The adventures of Ines supply two fine subjects for tragedy. The first, when king Alphonso had resolved to murder her at Coimbra, and desisted from the resolution on seeing her beauty, and that of her children: the second, when the assassination was accomplishing. La Mothe\* and others have composed a drama on Ines, and her story is the most interesting part in the *Lusiad* of Camoens. This distinguished and admirable poet was not felicitous in the development of character; which, whatever may be talked and repeated on the beautiful and the sublime, is the best and most arduous part of poetry. It is this which gives to Homer a large portion of his glory; it is this which sustains us half-stifled in the Socratic school of Euripides; and it is this which, even with a third of the poetry, would have elevated Shakespear immeasurably above all.

A portion of the 1828 conversation was in blank verse. In 1831 the metrical portion was recast, seven out of 28 ll. being omitted; the prose was turned into verse; and the whole, with variants and additions, brought more into accord with accepted history. In 1846 another scene was added. The 1828 conversation had ended with the murder of Ines, then represented as taking place when Pedro in defiance of Queen Blanca's threats would not forswear his love for Ines and marry Constantia. Historians, on the other hand, relate that in 1341, yielding to parental pressure, he did marry Constantia, who died four years later after giving birth to a son; that he and Ines were secretly married in 1354; and that she was murdered in 1355.

### CHARACTERS.

*Ines de Castro.* Daughter of Don Pedro Fernandez de Castro "the Warrior".

*Pedro.* Son of Alfonso IV., "the Proud", King of Portugal; succeeded to the throne on his father's death in 1357, and died 1367.

*Constantia.* Daughter of Don Juan Manuel, Duke of Peñafiel; married Pedro 1341 and died 1345.

\* *Inès de Castro*, tragedy by A. H. de La Motte, was produced at the Théâtre Français in 1723. [W.]

## DRAMAS AND DRAMATIC SCENES

*Queen Blanca.* By some authorities called Beatrix or Brites, Wife of King Alfonso IV. Mariana says she was a sister of Ferdinand IV of Castile and, when eight years old, was married to Alfonso before his accession to the throne. In 1828 Landor made her speak of Constantia, before that lady's marriage to Pedro, as her own daughter. The same relationship is implied more than once in the 1831 version; but Landor may have forgotten to correct these errors.

*King Alfonso.* See above. A speaker in Act III, interpolated 1846. Succeeded his father, Denis, in 1325.

P. 236. ll. 372-415. The metrical passage in the imaginary conversation, 1828, consists of 28 lines recurring with variants in 1831, and seven lines then omitted. In 1831 the recurring lines appear in order shown below:

1828	1831	1828	1831
lines	lines	lines	lines
1-6 = 392-397		23-24 = 412-413	
7-17 = 401-411		26-28 = 414-416	
19-22 = 372-375		33-34 = 384-385	

l. 17 (1828) = 411 (1831) after loved 1828 has, and 1831 omits:

*Queen.* Sir, loose that hand . .  
*Ines.* And . . yes . . love too . . but only love not Ines

l. 24 (1828) = 413 (1831) after beauteousness 1828 has, and 1831 omits:

Where am I! in whose presence! . . but we part . .

l. 28 (1828) = 416 (1831) after before me 1828 has, and 1831 omits:

Again must I command you? loose that hand, sir;  
 No transports here, no palm to breast or cross,  
 Unless for grace and pardon; and methinks  
 These things are best alone, or with the priest.

l. 34 (1828) = 385 (1831) after alone 1828 has, and 1831 omits:

Give me my hand. Oh! make me take it back.

Other variants are noted on pp. 236, 237. The rest of the 1828 conversation is in prose.

P. 242. INES DE CASTRO AT COIMBRA. l. 256 (= Act V, l. 202 in 1846 ed.). After Heaven. 1846 has 35 ll. of which all but the first were printed with minor variants in ADDITIONS 1831, but could not be inserted in the present text, the directions given being ambiguous. The 1831 ADDITION, with later variants, is given below:

[*Queen.*] (To PEDRO aside.)

Thou art perhaps more obstinate than she.  
 I have my doubts . . rainy-eyed girls see double . .  
 Toss on two pillows, and drop tears on each . .  
 I would say nothing more . . I may be wrong,  
 But other names than Pedro may have crept  
 Among the curtains in Don Pedro's house.

*Ines.* O may they ever! glorious names! Blest saints  
 Of Paradise! have ye not watcht my sleep?  
 Have ye not given me thoughts of him, and hopes,  
 And visions, when I prayed you to protect  
 Him and his children, and that gracious queen

10

For stage direction and l. 1 1846 substitutes:

*Blanca.* Heaven gives wide views, very wide views, to many

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Who sees me not aright thro love of him,  
Wishing him loftier aims and brighter joys.

*Queen.* My doubts now darken: do not thine at this  
Evasion?

*Pedro.* O my Ines! sure the Blest  
Are the more blest to share thy love with me,  
And I to share it, as I do, with them.

*Queen.* How the man raves! no stain, no spot in her!  
Immaculate! beware! repeat the word  
With those unholy lips, call her that name  
Which only one of mortal race had ever . . .

20

*Pedro.* Lady! that one was meek no less than pure.

*Queen.* So am I too, who suffer all this wrong,  
This violence, this scoffing, this deceit,  
From one like her, false, loathsome, dull, low-born,  
Others know all; I know not half, nor would.

*Pedro.* Hot lolling tongues bespatter fairest names  
With foulest slurs: black shows not upon black.

*Queen.* Well! let us hope! all may be right at last.  
There are bad minds, Don Pedro, in the world,  
As you must have observed.

30

*Pedro.* A glimpse or two.

*Queen.* I did then wisely when I warned you both,  
Tho 'tis a thankless office, as most are  
Where we consume our days in doing good.  
Yet little as thou hast deserved of me, &c. &c.

(To INES.)

The heading prefixed in 1831 to this ADDITION indicates that it was then meant to follow l. 221 of the present text, while the indicatory line at the end corresponds to l. 240. Landor may have intended but forgot to make room for the new passage by cancelling ll. 222-39, and when revising the scene for the 1846 *ed.* have decided to retain those lines and insert the ADDITION farther on.

P. 253. IPPOLITO DI ESTE. When Longmans declined in 1811 to publish "Count Julian", Landor threw the MS. of another tragedy into the fire. Two scenes of what he at first called "Ferrante and Giulio" were rescued from the flames and, with emendations now impossible to detect, were included under the title "Ippolito di Este" in "Gebir, Count Julian and other poems", 1831. The plot appears to have been taken from Sismondi's *Histoire des républiques italiennes*, but for some unknown reason Landor represented Ferrante and not Giulio as Rosalba's favoured lover and victim of Ippolito's hatred. According to E. A. Gardner (see his *Dukes and Poets in Ferrara*) the lady called by Landor Rosalba was Angela Borgia, a cousin of the more famous Lucrezia.

P. 275. TWO DRAMATIC SCENES. Scene II. Referring to the headline ". . . in Epping Forest" Count D'Orsay wrote to Landor: "I think that Henry the Eighth was at Richmond-on-the-Hill when Ann Boleyn was beheaded. They say that he saw the flag which was erected in London as soon as her head fell."

*Between ll. 17-18 1846 inserts one line:*

Alike to me art thou immaculate.

*Stage direction after l. 34 om. 1846, 1876. 35 Yet . . . me] = l. 240, 1831 ed.*

## DRAMAS AND DRAMATIC SCENES

P. 279. **ANDREA OF HUNGARY.** Writing to Forster in the autumn of 1838 Landor told him that, having on the previous Saturday sent for Mrs. Jameson's *Female Sovereigns*, he began, after Sunday tea, a drama; and that by Monday morning above 170 verses were written. Within a fortnight *Andrea of Hungary*, the first part of what presently became a trilogy, was completed. *Giovanna of Naples*, the second part, was turned out with the same celerity and, in 1839, both dramas were published in one volume. *Fra Rupert*, the third part, followed in 1840.

"A horrible confounder of historic facts", as he himself admitted, Landor paid little heed to dates and details given in Mrs. Jameson's sketch of his heroine, in an anonymous work on which this was mainly founded, or in other books he had read. According to the best authorities (see *Joanna of Naples* and *Robert the Wise*, by St. Clair Baddeley) Giovanna and Andrea, betrothed in childhood, were duly married in 1342; the bride's grandfather, King Robert, died January 19, 1343; Giovanna was crowned in August, 1344; Andrea was murdered September 18, 1345. Landor's *Andrea of Hungary* opens an hour after the marriage ceremony. In Act II Giovanna speaks of the crown having been placed on her brow. In Act V Andrea is styled "the bridegroom"; Giovanna is "our gracious queen espoused today"; and the drama ends that very night with the murder of the bridegroom. Thus events to which historians allot a good three years are in the drama supposed all to occur during the space of less than twenty-four hours.

There is, however, one possible explanation of such deviation from facts. The manuscript of *Andrea* was sent to Forster piecemeal to arrange and, if he thought fit, to condense. He may have put the scenes in wrong order and left out passages that would make the chronology less perplexing.

The table on the following page is based mainly on the genealogies given by Mr. St. Clair Baddeley in *Queen Joanna I of Naples* (1893), and *Robert the Wise and his heirs* (1897). It shows the relationship of most of the chief persons in the trilogy. "Maria of Sicily", Boccaccio's "Fiammetta", who does not appear in this pedigree, was King Robert's natural daughter and is therefore wrongly described in the lists of characters as Giovanna's half-sister.

P. 341. **GIOVANNA OF NAPLES.** Part II of the trilogy opens shortly after the murder, on September 18, 1345, of Andrea. The barbarous punishment of Filippa and others falsely accused of complicity in the crime is related by several speakers in Act I, though not yet known to Giovanna. Filippa died under torture in August, 1346; her granddaughter Sancia, wrongly called Sancia Terlizzi, was burnt in the following December. The Queen dowager Sancia, mentioned as still living, had died in July, 1345. In Act III Giovanna is shown as appearing in person before Rienzi. He was Tribune from May to December, 1347, when he fled from Rome; but most writers state that Giovanna sent deputies to plead her cause. In the last scene of Act V Giovanna and Luigi of Taranto meet as cousins. They were married August 22, 1347, so the middle play must be supposed to end shortly before that date; unless one or two scenes were disarranged, if none were discarded, by Forster.

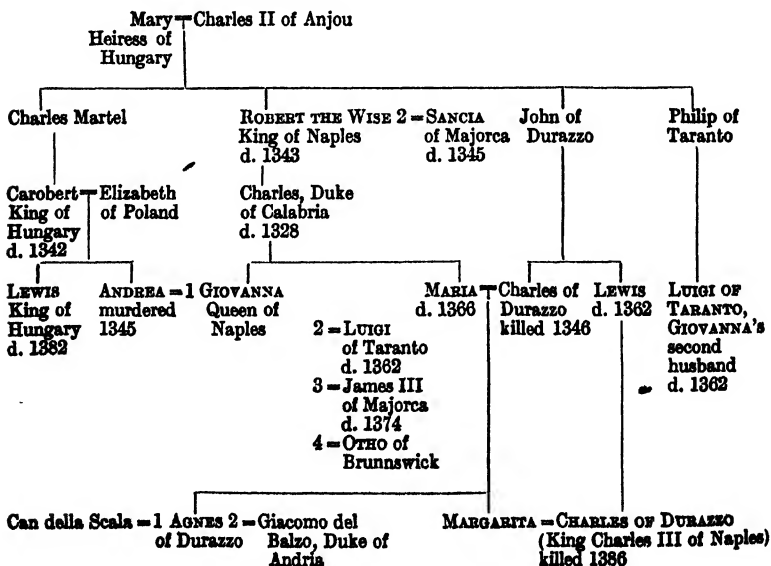
P. 384. **FRA RUPERT.** Part III of the trilogy opens thirty-four years after the close of Part II. During the interval Luigi of Taranto, Giovanna's second husband, had died in 1362. Two years later she married

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James of Majorca, who died 1375. In 1376 she gave her hand to Duke Otho of Brunswick. In April, 1380, having incurred the enmity of Pope Urban VI she was pronounced by him excommunicate and no longer a queen. In Act I of *Fra Rupert* Urban informs her nephew and adopted son, Charles of Durazzo, that if he agrees to certain conditions he shall take her kingdom; and history records that, conditions being agreed to, Charles was crowned at Rome as King of Naples on June 1, 1381. Except for the share assigned to Fra Rupert in the intrigues that put Charles on a throne the play proceeds without marked divergence from history till the scene where Otho, in a desperate attempt to rescue Giovanna from captivity, is wounded and dies in her arms. History says that he was taken prisoner, was released after Giovanna's death, and died later.

In Act V, Scene V, people in Naples learn that the dethroned queen is dead. Historians have given conflicting accounts of the event, but it is almost certain that she was murdered May 22, 1382. In the last scene of Landor's drama *Fra Rupert* on the day of her funeral stabs himself to escape the just penalty of his misdeeds. Why he should be a dominant figure in the play is hard to explain. The villainous friar, properly called Robert di Mileto, disappears from history long before the period covered in this concluding part of the trilogy.

P. 441. THE SIEGE OF ANCONA, ll. 37-8. As printed in 1846 and 1876 *edd.* Stamura's responses to street cries seemed to be the initial and only words of two curtailed verses. In the present edition these responses are properly placed not as beginning but as ending the same lines, and following in each case the street cry which had reached Stamura's ear. This was certainly Landor's intention, and no more than a slight transposition was required to avert the misunderstanding likely to be caused by the text as first published.



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